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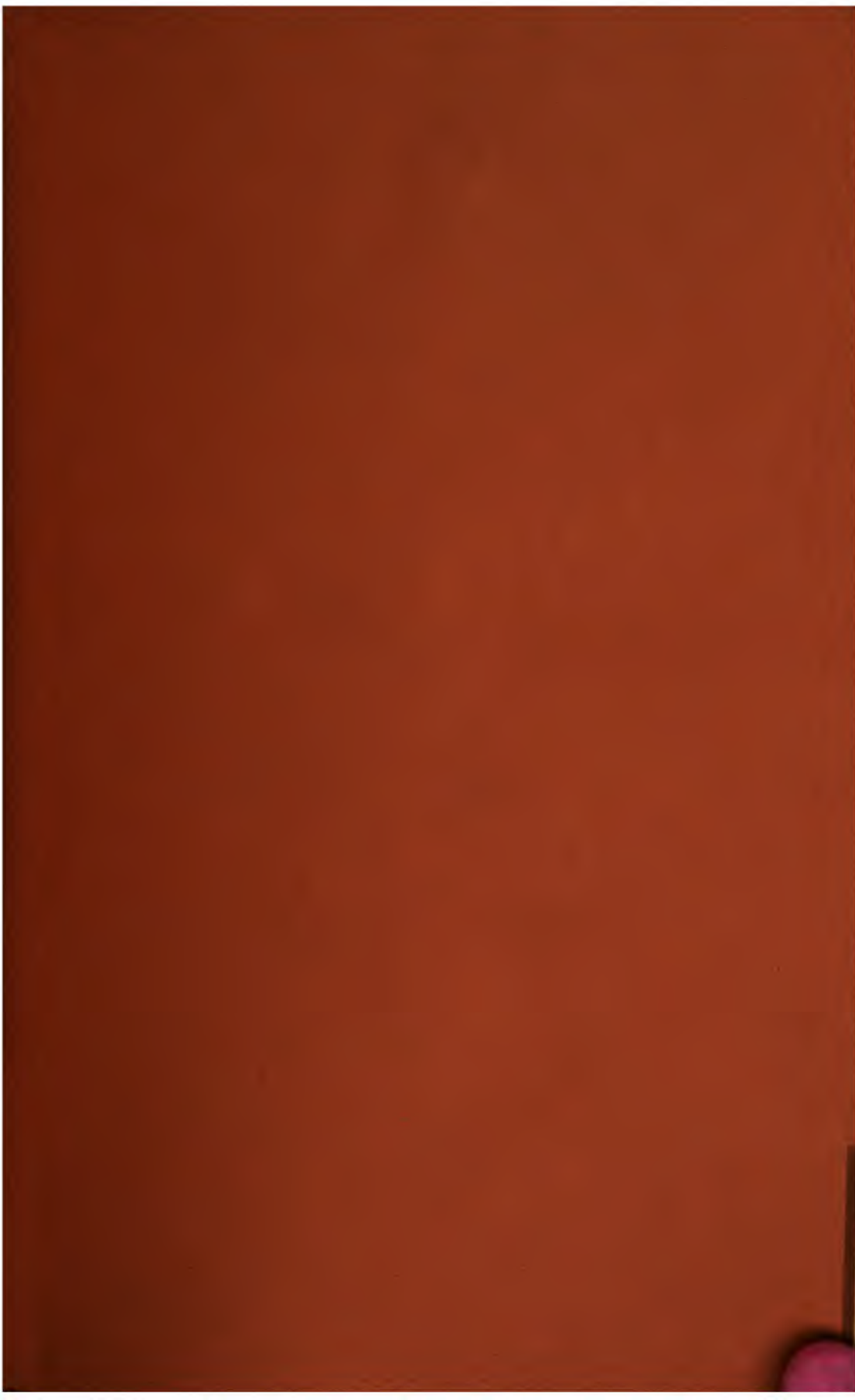
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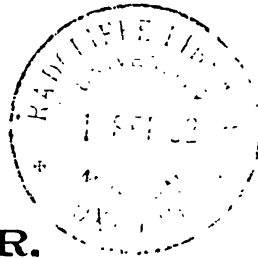
AN INTRODUCTION  
TO THE  
**MAITHILÍ LANGUAGE**  
OF  
**NORTH BIHÁR**

CONTAINING  
**A GRAMMAR, CHRESTOMATHY & VOCABULARY.**

BY  
**GEORGE A. GRIERSON, B. C. S.**

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**PART I.**  
**GRAMMAR.**



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**EXTRA NUMBER TO JOURNAL, ASIATIC SOCIETY, BENGAL,**  
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## APPENDIX II.

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## INTRODUCTION.

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IN submitting the following somewhat full Grammar of the Maithili dialect to the Society, I wish to explain the sources of my information.

They may be divided into two classes.

1st.—Forms obtained by translating into Maithili.

2nd.—Forms obtained by translating from Maithili.

The first I obtained as follows. I printed paradigms of all the forms in Hindi and Samskrit Grammar and circulated them as widely as possible amongst the Pandits, Village School Masters and educated Native Gentlemen of Northern Mithilā, with directions to give the exact translation of each of these forms in their own native language.

I was enabled in this way, to collect some fifty most useful books of forms, supplied by representatives of all classes of society, from the village *guru*, who knew little more than the herd-boys he taught, to the most learned Pandits of Mithilā. I am glad to say that the utmost interest was taken in my design, for the people are proud of their language and were pleased at the idea of its being made a polite one, by obtaining the honour of print. I shall have more to say on this point bye and bye. These books of paradigms formed the basis of this Grammar. They were compared with each other; and where one was found wanting, another supplied the deficiency. At the same time, it must not be imagined that they showed many mutual discrepancies: on the contrary, considering the many varied sources from which they were derived, their unanimity was wonderful and justifies me in hoping that what I here publish will be found fairly accurate.

With regard to the forms obtained by translating from Maithili, they were obtained in various ways. In cutcherry I collected myself a large number of words from the mouths of the witnesses who came in from a distance. These I found very useful in checking the books of forms above referred to. I also collected a number of country songs, which afforded invaluable materials when properly sifted.

From these two sources, aided by the practical knowledge possessed by myself and one or two native friends, the following grammar has been compiled. I wish I could believe that it is thoroughly accurate; all I can say is that we have done our best to make it as accurate as possible.

Our greatest difficulty has been experienced from the luxuriance of the language. The verb, especially, much tried our patience. Maithili is a *bolī* in the literal sense of the word. Beyond a History of Krishna and





Darbhanga (including Madhubani) and Muzaffarpur districts. The dialect of Champaran I only know through writings, and through information acquired from natives of that district whom I have met.

As to the character of the language, it is comparatively free from admixture with foreign words. It abounds in words of Hinduí origin, is composed mainly of words derived through Prákrit from Samskrít, and at the same time borrows freely from Samskrít itself. Even the Musalmáns, while of course using more Arabic and Persian words than the Hindús, abstain from using them to anything like the extent to which their U'rdú speaking brethren of the north-west affect them, not excepting their sacred hymns connected with their religion. I give a few examples of these in the Appendix, and it will be noticed how extremely free they are, for their subject, from foreign words.

In conclusion, I have only to put on record my indebtedness to Mr. Etherington's excellent Hindí grammar. I have had it constantly by my side, and I have made its arrangement the skeleton which I clothed with Maithilí forms. In some paragraphs I have actually used Mr. Etherington's language; and I offer no excuse for doing so, as it would be impossible for me to express the subject-matter in clearer language, or in fewer words.





# MAITHILÍ GRAMMAR.

## PART I.

### CHAPTER I.

#### THE ALPHABET.

§ 1. The Alphabets in use in Mithilá are three.—The Deva-nágari, the Maithilí, and the Káyathí. The first is familiar to every reader of this, and need not be described here. It is not much used in common life, and seldom even in manuscripts.

§ 2. The Maithilí is the character used by the Maithil Bráhmans, both in the affairs of common life, and in their sacred books. Few of the Bráhmans, who are not professed paṇḍits, can read the Deva-nágari character. The Maithilí character is also affected by Maithil Káyasthas, who pretend to be better educated than their fellows. The Maithilí character is nearly the same as Bangálí, differing only in one or two letters.

§ 3. The Káyathí character is that in general use throughout Mithilá by all educated persons who are not Bráhmans. It is a corruption of the Deva-nágari, and can be written much faster than the latter, or even than *shikasta* U'rdú. There is a clerk in my office in Madhubaní, who can write excellent Káyathí much quicker than even the most practised of the old "Persian" muharrirs. Besides the speed with which it can be written, it has the advantage of thorough legibility. It is being gradually introduced by Government into official documents and with considerable success, in spite of the opposition of the old Persian School of Government officials.

§ 4. A lithographed comparative table, giving specimens of these three alphabets, will be found at the end of this grammar.

#### *Pronunciation.*

##### *(a.) Vowels.*

§ 5. The vowels should be pronounced as in Saṃskṛit, with the following exceptions.

§ 6. The pronunciation of the vowel *◌ā* is peculiar. It is not so broad as that of the corresponding vowel in Bengálí, but on the other hand it is broader than that of the neutral vowel in High Hindí. I know of no

sound exactly equivalent to it in any language with which I am acquainted. The best way of describing it is by saying that it is half way between the *o* in *not*, and the *u* in *nut*, when preceded by a hard guttural check, and followed by a soft labial check. It thus may be said to be the *u* in *cub*, rounded, or the *o* in *cob*, neutralized.

§ 7. In words of more than one syllable,—the short vowels अ *a*, इ *i*, and उ *u*, when final and preceded by consonants are not pronounced in prose and conversation. This is absolute in the case of अ *a*. E.g., फल, is pronounced *phal*, and not *phala*. With respect to इ *i* and उ *u*, the sound of the vowel, when written, does not entirely disappear. It however is pronounced very slightly indeed, being little more than an aspirate with the colour (*timbre, tonfarbe*) of the vowel.\* When इ *i* and उ *u* are thus pronounced, I shall throughout this grammar represent them (in transliteration) by a simple apostrophe, and not by *i* or *u*, in order to prevent a tendency to mispronunciation. E.g. हुँह, will be written *hún'h*. It must be remembered however that this apostrophe must, in pronunciation, be coloured by the omitted vowel. Thus the pronunciation of the apostrophe in *hún'h*, for हुँह, is very different from that of the apostrophe in *ah'* for अह. In the first it is coloured by the tone of the palatal vowel *i*, while in the second it is coloured by the tone of the labial vowel *u*. This final apostrophe can be nasalized by *anundásika*. E.g. नहँ *nah'n*.

As in High Hindí, अ *a*, when unaccented and falling between two consonants, is frequently omitted in pronunciation in prose and conversation. This is especially noticeable in the conjugations of verbs. Throughout this grammar, I shall represent this unpronounced, unaccented अ *a*, in transliteration, by an apostrophe, ', which in this case will have a slight colour of the tone of the guttural vowel अ *a*. E.g. देखलिये, *dekh'liai*.

§ 8. It will thus be seen that I shall employ this apostrophe(') to represent three distinct colours of tone, a guttural colour, when medial and representing a medial अ *a*, and a palatal or labial colour, when final and representing a final or nasalized final इ *i* or उ *u*, respectively. And logically, I ought to represent the inert final अ *a* also by a guttural apostrophe, but this is neither customary nor necessary and would only tend to confusion. It is simpler to remember that medial apostrophe stands for guttural अ *a*, and that a final apostrophe or a final apostrophe nasalized, stands for a palatal इ *i* or a labial उ *u*, either simple or nasalized, respectively.

§ 9. ऐ *ai* is pronounced like the English word "I," and never like *oi*. It thus differs from अय् *ay* which has a broader sound. E.g. हाय *hai'b* is pronounced very differently from हाय् *hay'b*.

§ 10. (°) *Anundásika* is pronounced like the nasal sound in the French word "bon". It will, throughout this grammar, except when final after a

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\* A similar peculiarity is observed in Sindhi and Telugu.

short vowel which is not pronounced, be represented in transliteration by a circumflex over the qualified vowel. Thus ँ will be represented by *ā*, ञ by *ā'*, ई by *ī*, ऋ by *ī'*, and so on. E.g. बाह् *bā'h'*. When final, after a short vowel which is not pronounced, as explained in § 7, it will be represented by *ñ*. Thus, नाह् *nah'ñ*.

*Anusvāra*(<sup>१</sup>) will only be used throughout this grammar as a *compendium scripturae* for ङ *n*, ञ *ñ*, ण *ṇ*, न *n*, or म *m* before another consonant of the same class. Thus बुदा instead बुन्दा *bundā*. It will hence be represented in transliteration by *n*, *ñ*, *ṇ*, *n*, or *m*, according to circumstances. This distinction between *anunāsika* and *anusvāra* is adopted in order to prevent any misapprehension as to pronunciation.

(b). *Consonants.*

§ 11. क *k*, ख *kh*, ग *g*, घ *gh*, ङ *n*, च *ch*, छ *chh*, ज *j*, झ *jh*, ञ *ñ*, ट *t*, ठ *ṭh*, ड *ḍ*, ढ *ḍh*, द *d*, ध *dh*, त *t*, थ *th*, द *d*, ध *dh*, न *n*, प *p*, फ *ph*, ब *b*, भ *bh*, म *m*, य *y*, र *r*, ल *l*, व *v*, श *ś*, स *s*, and ह *h* are usually pronounced as in Sanskrit. As usual in modern A'ryan languages, ज and य, and ब and व are frequently confounded both in pronunciation and in writing. I shall endeavour throughout this grammar to represent all *j* sounds by either ज or य, *y* sounds by य, *b* sounds by either ब or व, and *v* and *vo* sounds by व respectively. It is not usual, however, to make these distinctions in writing.

§ 12. The pronunciation of ञ *ṇ* is peculiar. The lingual nature of its sound is much more marked than in the Sanskrit of Western India. It has more the sound of a muffled lingual *r* followed by a lingual *ṇ*; e.g. रावञ्च is pronounced almost like *Rābarṇ*, the *r* in *rṇ* having a peculiar muffled sound, impossible to describe in writing. न *n* is occasionally substituted for ञ *ṇ* and is then pronounced as *n*.

§ 13. श *śh*, when standing alone and not compounded with another consonant, is always pronounced as ख *kh*. Thus षष्ठ *śhaśṭh* "sixth" is pronounced *khashṭh*. This pronunciation is universal: the vulgar even write such a श *śh*, phonetically ख *kh*. In the compound consonant र *rsh*, श *śh* is also always pronounced as ख *kh*; e.g. आकर्षण *ākārṣaṇ* is pronounced *ākarkhaṇ*. A similar pronunciation is optional in the compound ल *lsh*; e.g. the word सुवल् (Sams. loc. plur. of सुवल्) is pronounced either *suvalshu* or *suvalkhu*. By some this ख *kh* sound of श *śh* is pronounced as a guttural breathing, and not as a guttural check,—something, but not quite, like the Persian *ḵ* *kh*, or the *ch* in *loch*. This pronunciation is, however, condemned by the best pandits. The compound letter क *ksh* is pronounced like छ *chchh*, which is occasionally written for it by the vulgar; e.g. लक्ष्मी is so written, and is pronounced as *Lakshmi* by purists, but is commonly written and pronounced लक्ष्मी *Lachchh'mi*. The compound च *shp* is peculiar. It is pronounced something like *hfp*; e.g. पुष्प *puśhp* "a flower" is pronounced *puhfp*.

§ 14. The letter **ह** *h*, when compound with **य** *y*, becomes **ह्य** *hy*, which is pronounced in a peculiar way. If *zh* be taken to represent the Persian *z*, the pronunciation of this compound can best be represented by *zhjy*; e.g. **ग्राह्य**, *fit to be accepted*, is pronounced *grázkhjya*, the final **ह्य** being retained in pronunciation, though usually inert, for the sake of euphony.

## PART II.

### NOUNS, ADJECTIVES AND PRONOUNS.

#### CHAPTER II.

#### GENDER, NUMBER AND CASE.

§ 15. The noun has two Genders,—Masculine and Feminine. Words derived direct from the Samskrit, which were originally neuter, become masculine in Maithilí.

There are two numbers, the Singular, and the Plural.

§ 16. There are (counting the vocative) eight cases,—*viz.*, Nominative, Accusative, Instrumental, Dative, Ablative, Genitive, Locative and Vocative.

§ 17. The NOMINATIVE has one invariable form, which is the same before all kinds and before all tenses of verbs. The vulgar, however, capriciously add the termination **घा** *uá* or **आ** *á* to all nominatives, especially to those of proper names. E.g. **घर** *ghar* or **घरघा** *gharúá*, a house; **रघु** *Raghú* or **रघुघा** *Raghúá*, a proper name: **नेनी** *není* or **नेनिघा** *neniá*, a girl.

§ 18. The ACCUSATIVE is formed by adding the postposition **के** *kē* to the nominative. This postposition is however commonly dropped in writing and conversation, when no ambiguity is likely to arise. It is forbidden, however, to drop this postposition in this way, in the case of the pronouns of the first and second persons, for which special forms are provided. Throughout the ensuing paradigms, the termination is always given, but it must be understood, that, except in the cases above mentioned, it can optionally be discarded. In different parts of Mithilá the postposition is written **के** *ke*, **कै** *kē*, **कौ** *kāi*, and **काँ** *kā'*. The oldest form, which is met with most frequently in poetry, is **कौ** *kāi*, but the one most commonly used nowadays is **कै** *kē*.

§ 19. The INSTRUMENTAL denotes the instrument, means, cause, or agent by which a thing is done. It in no way corresponds to the so-called agent in Hindí, which is used before the past tenses of transitive words. It

is usually formed by adding *सँ sã*, of which *सौ sô* is an occasional variety. *सौ sô* is the poetical and older form. There is another form of the instrumental made by the addition of the syllable *एँ ê*. This is formed in two ways.

A. by the substitution of *एँ ê* for the final vowel in,—

(1) all nouns ending in *अ a*, which is not pronounced; e.g. *फल phal*, *fruit*, has for one of the forms of its instrumental *फलै phalê*.

(2) All nouns ending in *आ á*, whether directly borrowed from Sanskrit, or from Prākritic sources. E.g. *कथा kathá*, a saying, makes one of its instrumental forms *कथै kathê*, and *नना nana*, a boy, similarly makes *ननै nenê*.

B. In all other nouns by the simple addition of *एँ ê*, before which a final long vowel is shortened. Thus *पानि páni*, water, becomes in one form of the instrumental singular *पानिँ paniñ*, and *बेटी betí*, a daughter, similarly becomes *बेटीँ betiñ*.

§ 20. The DATIVE “is the case of the recipient or that form of the noun which indicates that in which the object of an action rests.” It is similar in form to the Accusative, but the postposition *के ke*, *कै kē*, *कौ kōi* or *कौ kō* is not liable to be dropped.

§ 21. The ABLATIVE indicates separation or removal from. It is formed by adding the postposition *सँ sã*, of which *सौ sô* is an occasional variety. *सौ sô* is the poetical and older form.

§ 22. The GENITIVE “denotes connection generally, whether arising from origin or possession.” Its sign is *क k*. An older form, but still in occasional use, is *केर ker*. In the pronouns, too, the distinguishing termination of the genitive is the letter *र r*. None of these three postpositions, *क k*, *केर ker* or *र r*, shows any symptom of being influenced by gender, as is the case with the corresponding Hindí postpositions *का ká*, *को kô* and *कौ kōi*. Although really ending in an inherent short *अ a*, this final vowel is not pronounced in prose or in conversation, so that *क k*, *केर ker* and *र r* are usually pronounced as if they were *क् k*, *केर् ker* and *र् r*. In order to prevent mispronunciation, throughout the following paradigms, the postpositions *क* and *र* are written as part of the qualifying word. Thus *ननाक nana-k*, *हमर hamar*, and not *नना क nana k*, *हम र ham r*, which would be the more logical way of writing them. But it must never be forgotten that *क* and *र* are postpositions and have not yet been so amalgamated with the principal word, that the whole forms one inflected base.

§ 23. The LOCATIVE indicates the place in, or the time at which a thing is done. It is formed usually by the postposition *में mē*, of which *मँ mã* and *मौ mō* are optional forms. Of these three forms, *मौ mō* is the oldest and is usually found in poetry. An old form of the Locative ended, like the Sanskrit, in *ए e*. It now, however, appears in only a few adverbial sentences, such as *घरे घरे ghare ghare*, in every house.

§ 24. The VOCATIVE usually takes the same form as the Nominative. In speaking to a person of lower rank or age, the termination वा *vá* or चा *á* is used as follows. नेना *nená*, a boy, becomes रौ नेनवा *rau nen'vá*. नेनी *není*, a girl, becomes नै नेनिचा *gai neniá*. रघू *Raghú*, a proper name, becomes रौ रघुचा *rau Raghúá*.

The following interjections are used with the vocative.

- (a.) With masculine inferiors,—or familiarly, रौ *rau*, रे *re*.
- (b.) With masculine equals or superiors, औ *au*, हौ *hau*, हे *he*.
- (c.) With feminine inferiors,—or familiarly, नै *gai*.
- (d.) With feminine equals or superiors, है *hai*.

### CHAPTER III.

#### PLURAL NUMBER.

§ 25. The plural number of nouns in Maithilí is simply formed by the addition of a noun signifying multitude. Those most commonly used are सब *sabh* and सबहि *sabah'* meaning *all*, and लोकनि *lokani*\* meaning *people*. The last is only used with animate objects. सब *sabh* and सबहि *sabah'* can be used indifferently either before or after the qualified noun. Thus नेना सबक *nená sabhak*, नेना सबहिक *nená sab'hik*, सब नेनाक *sabh nenák*, सबहि नेनाक *sabah' nenák* and नेना लोकनिक *nená lokanik* are all possible forms of the genitive plural of नेना *nená*, a boy. लोकनि *lokani* be it observed, can only be used after the qualified noun. In all cases, whatever be the order of the words, the postposition deciding the case comes last.

§ 26. The same rules partially apply to pronouns: but, in addition to the word signifying plurality, many of them have entirely new bases for their plural forms.

§ 27. Throughout the following Paradigms, I shall generally only use the word सब to designate the plural; but it must always be understood that unless specially forbidden, सबहि *sabah'* and लोकनि *lokani* can also be used.

### CHAPTER IV.

#### DECLENSION OF NOUNS.

§ 28. There is in Maithilí really only one declension, but as the forms of some classes of nouns vary slightly from each other before some of the postpositions, it will be convenient to consider nouns in three classes.

§ 29. I. The first class will consist of all nouns ending in चा *á*.

II. The second class will consist of all nouns ending in inherent अ *a*, when it is not pronounced.

III. The third class will consist of all other nouns.

The difference between these three classes will be noticed on comparison of the Instrumental and Vocative singular.

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\* The final *i* in this word is pronounced.



## CLASS I.

## ALL NOUNS ENDING IN णा ँ.

§ 30. (1) Example of a Masculine noun ending in णा ँ.

नेना *nená*, a boy.SINGULAR एकवचन *Ek'vachan*.Nom. नेना *nená*, a boy.Acc. { नेना *nená*,  
नेना के *nená kē*, } a boy.Inst. { नेने *nenē*,  
नेना सं *nená sā*, } by a boy.Dat. नेना के *nená kē*, to a boy.Abl. नेना सं *nená sā*, from a boy.Gen. { नेनाक *nenák*,  
नेनाकेर *nenáker*, } of a boy.Loc. नेना मे *nená mē*, in a boy.Voc. रौ नेनवा *rau nen'vá*, O boy, (or respectfully) औ नेना *au nená*.PLURAL बहुवचन *Bahuvachan*.Nom. नेना सभ<sup>1</sup> *nená sabh*, boys.Acc. { नेना सभ<sup>1</sup> *nená sabh*,  
नेना सभके<sup>2</sup> *nená sabh kē*, } boys.Inst. { नेना सभे<sup>3</sup> *nená sabhē*,  
नेना सभ सं *nená sabh sā*, } by boys.Dat. नेना सभ के<sup>4</sup> *nená sabh kē*, to boys.Abl. नेना सभ सं<sup>5</sup> *nená sabh sā*, from boys.Gen. { नेना सभक<sup>6</sup> *nená sabhak*,  
नेना सभकेर *nená sabh'ker*, } of boys.Loc. नेना सभ मे<sup>7</sup> *nená sabh mē*, in boys.Voc. { रौ नेनवा सभ<sup>8</sup> *rau nen'vá sabh*,  
औ नेना सभ *au nená sabh*, } O boys.

- [1.] Other forms are सभ नेना *sabh' nená*, सेना सबहि *nená sabah'*, सबहि नेना *sabah' nená* and नेना लोकनि *nená lokani*.
- [2.] Other forms are नेना सबहिकें *nená sabah' kē*, and नेना लोकनि कें *nená lokani kē*.
- [3.] Other forms are नेना सबहिएँ *nená sab'hiē*, नेना सबहि सैं *nená sabah' sã*, नेना लोकनिएँ *nená lok'niē* and नेना लोकनि सैं *nená lokani sã*.
- [4.] Other forms are नेना सबहि कें *nená sabah' kē* and नेना लोकनि कें *nená lokani kē*.
- [5.] Other forms are नेना सबहि सैं *nená sabah' sã* and नेना लोकनि सैं *nená lokani sã*.
- [6.] Other forms are नेना सबहिक *nená sab'hiḱ*, नेना लोकनिक *nená lokaniḱ*.
- [7.] Other forms are नेना सबहि में *nená sabah' mē* and नेना लोकनि में *nená lokani mē*.
- [8.] रौ नेना सबहि *rau nená sabah'*, औ नेना लोकनि *au nená lokani*.

§ 31. (2) Example of a feminine noun, ending in चा ६.

कथा *kathá*, a story.

SINGULAR एकवचन *Ek'vachan*.

Nom. कथा *kathá*, a story.

Acc. { कथा *kathá*,  
कथा कें *kathá kē*, } a story.

Inst. { कथें *kathē*,  
कथा सैं *kathá sã*, } by a story.

Dat. कथा कें *kathá kē*, to a story.

Abl. कथा सैं *kathá sã*, from a story.

Gen. { कथाक *kathák*,  
कथाकर *katháker*, } of a story.

Loc. कथा में *kathá mē*, on a story.

Voc. हे कथा *he kathá*, O story.

PLURAL बहुवचन *Bahuvachan.*

Nom.	कथा सभ <i>kathá sabh</i> , stories.
Acc.	{ कथा सभ <i>kathá sabh</i> , कथा सभ के <i>kathá sabh kē</i> , } stories.
Inst.	{ कथा सभे <i>kathá sabhē</i> , कथा सभ सं <i>kathá sabh sā</i> , } by stories.
Dat.	कथा सभ के <i>kathá sabh kē</i> , to stories.
Abl.	कथा सभ सं <i>kathá sabh sā</i> , from stories.
Gen.	{ कथा सभक <i>kathá sabhak</i> , कथा सभकेर <i>kathá sabh'ker</i> , } of stories.
Loc.	कथा सभ में <i>kathá sabh mē</i> , in stories.
Voc.	हे कथा सभ <i>he kathá sabh</i> , O stories.

## CLASS II.

ALL NOUNS ENDING IN INHERENT अ *a*, WHEN THIS LETTER  
IS NOT PRONOUNCED.

§ 32. (1) Example of a masculine noun, ending in अ *a*.

फल *phal*, a fruit.

SINGULAR एकवचन *Ek'vachan.*

Nom.	फल <i>phal</i> , a fruit.
Acc.	{ फल <i>phal</i> , फल के <i>phal kē</i> , } a fruit.
Inst.	{ फले <i>phalē</i> , फल सं <i>phal sā</i> , } by a fruit.
Dat.	फल के <i>phal kē</i> , to a fruit.
Abl.	फल सं <i>phal sā</i> , from a fruit.
Gen.	{ फलक <i>phalak</i> , फलकेर <i>phal'ker</i> , } of a fruit.
Loc.	फल में <i>phal mē</i> , in a fruit.
Voc.	हे फल <i>he phal</i> , O fruit.

PLURAL बहुवचन *Bahuvachan.*

Nom.	फल सभ <i>phal sabh</i> , fruit.
Acc.	{ फल सभ <i>phal sabh</i> , फल सभ के <i>phal sabh kē</i> , } fruit
Inst.	{ फल सभे <i>phal sabhē</i> , फल सभ से <i>phal sabh sē</i> , } by fruit.
Dat.	फल सभ के <i>phal sabh kē</i> , to fruit.
Abl.	फल सभ से <i>phal sabh sē</i> , from fruit.
Gen.	{ फल सभक <i>phal sabhak</i> , फल सभके <i>phal sabh'ker</i> , } of fruit.
Loc.	फल सभ में <i>phal sabh mē</i> , in fruit.
Voc.	हे फल सभ <i>he phal sabh</i> , O fruit.

## CLASS III.

ALL NOUNS NOT ENDING IN आ *ā*, OR SILENT अ *a*,§ 33. (1) Example of a masculine noun, ending in र *i*पानि *pāni*,\* water.SINGULAR एकवचन *Ek'vachan.*

Nom.	पानि <i>pāni</i> , water.
Acc.	{ पानि <i>pāni</i> , water, पानि के <i>pāni kē</i> , } water.
Inst.	{ पानिसे <i>pāniṣē</i> , पानि से <i>pāni sē</i> , } by water.
Dat.	पानि के <i>pāni kē</i> , to water.
Abl.	पानि से <i>pāni sē</i> , from water.
Gen.	{ पानिक <i>pānik</i> , पानिके <i>pāniker</i> , } of water.
Loc.	पानि में <i>pāni mē</i> , in water.
Voc.	हे पानि <i>he pāni</i> , O water.

\* The *i* in the termination of this word is pronounced.

PLURAL बहुवचन *Bahuvachan.*

- Nom. पानि सभ *páni sabh*, waters.
- Acc. { पानि सभ *páni sabh*,  
पानि सभ के *páni sabh kē*, } waters.
- Inst. { पानि सभे *páni sabhē*,  
पानि सभ स *páni sabh sā*, } by waters.
- Dat. पानि सभ के *páni sabh kē*, to waters.
- Abl. पानि सभ स *páni sabh sā*, from waters.
- Gen. { पानि सभक *páni sabhak*,  
पानि सभकेर *páni sabh'ker*, } of waters.
- Loc. पानि सभ मे *páni sabh mē*, in waters.
- Voc. हे पानि सभ *he páni sabh*, O waters.

§ 34. (2) Example of a feminine noun ending in र i.

नेनी *není*, a girl.

SINGULAR एकवचन *Ek'vachan.*

- Nom. नेनी *není*, a girl.
- Acc. { नेनी *není*,  
नेनी के *není kē*, } a girl.
- Inst. { नेनिए *neniē*,  
नेनी स *není sā*, } by a girl.
- Dat. नेनी के *není kē*, to a girl.
- Abl. नेनी स *není sā*, from a girl.
- Gen. { नेनीक *neník*,  
नेनीकेर *neniker*, } of a girl.
- Loc. नेनी मे *není mē*, in a girl.
- Voc. नै नेनिआ *gai neniá*, O girl.

PLURAL बहुवचन *Bahuvachan*.

Nom.	नेनी सभ <i>není sabh</i> , girls.
Acc.	{ नेनी सभ <i>není sabh</i> , नेनी सभ केँ <i>není sabh kē</i> , } girls.
Inst.	{ नेनी सभेँ <i>není sabhē</i> , नेनी सभ सँ <i>není sabh sā</i> , } by girls.
Dat.	नेनी सभ केँ <i>není sabh kē</i> , to girls.
Abl.	नेनी सभ सँ <i>není sabh sā</i> , from girls.
Gen.	{ नेनी सभक <i>není sabhak</i> , नेनी सभकेर <i>není sabh'ker</i> , } of girls.
Loc.	नेनी सभ में <i>není sabh mē</i> , in girls.
Voc.	गै नेनिआ सभ <i>gai nenid sabh</i> , O girls.

§ 35. (3) Example of a masculine proper noun ending in ऊँ.

रघू\* *Raghú* a proper noun.

Nom.	रघू <i>Raghú</i> , <i>Raghú</i> .
Acc.	रघू केँ <i>Raghú kē</i> , <i>Raghú</i> .
Inst.	{ रघुएँ <i>Raghuē</i> , रघू सँ <i>Raghú sā</i> , } by <i>Raghú</i> .
Dat.	रघू केँ <i>Raghú kē</i> , to <i>Raghú</i> .
Abl.	रघू सँ <i>Raghú sā</i> , from <i>Raghú</i> .
Gen.	रघूक <i>Raghúk</i> , of <i>Raghú</i> .
Loc.	रघू में <i>Raghú mē</i> , in <i>Raghú</i>
Voc.	रौ रघुआ <i>rau Raghúá</i> , O <i>Raghú</i> (or respectfully) हा रघू <i>hau Raghú</i> .

\* Usually spelt thus in Maithilī.

## CHAPTER V.

ADJECTIVES गुणवाचक *Guṇavāchak.*

§ 36. The Maithil adjective is not declined. It sometimes is liable however to a change on account of gender.

§ 37. As the rules for the formation of the feminine of adjectives are the same as those for the formation of the feminine of substantives, it will be convenient to treat the whole subject of gender at the present opportunity.

I must, however, preface my remarks by confessing that this will be found, I fear, to be the most incomplete part of this grammar. As a matter of fact the distinction of gender is observed but loosely: except to pandits grammatical gender, as distinct from natural gender, is almost unknown; that is to say, adjectives only become feminine when applied to female living creatures, and hence I have found considerable difficulty in collecting sufficient examples to warrant me in forming general rules.

§ 38. It is a well known fact that in High Hindī the adjectives which are derived from the *prākṛit* stock of the language, and which end in चा *ā* are in reality the only ones in that language which are affected by gender. Adjectives imported direct from the Samskrit, and forming their feminines after the model of that language, do not form part of the living spoken stock of the Hindī dialect, but belong rather to the dead language of the books. The same is only partly true in Maithilī. In this language we find not only *prākṛit* but even some Samskrit adjectives forming feminines distinctly the property of the language in which they have been adopted.

§ 39. The genitival terminations of High Hindī, का *kā*, के *ke*, and कौ *kī* evidently correspond to the *prākṛit* derived adjectives ending in ञ्चा-*ā*, ए-*e*, and ई-*ī*. In fact the genitive of a substantive may be considered as, and is liable to the same changes as, a *prākṛit* derived adjective in ञ्चा-*ā*, ए-*e*, and ई-*ī*.

§ 40. Without wishing it to be supposed that Maithilī is in any way whatever *derived* from High Hindī, it may be taken as a general rule that wherever a *prākṛit* derived word occurs both in High Hindī and in Maithilī, if that word ends in a long vowel in High Hindī, the *usus loquendi* of Maithilī tends to shorten that vowel. Thus we have

*High Hindī.*

पानी *pānī*.

पानी का *pānī kā*.

बड़ा *barā*.

*Maithilī.*

पानि *pāni*, water.

पानिक *pāni k(a)* of water.

बड़ *bar (a)* great.

The above rule is not universal, for we have in Maithilī words like नेना *nenā* a boy, नेनी *nenī* a girl, बेटा *betā* a son, and बेटी *betī* a daughter; but it is nearly so, and may be taken as general.

§ 41. It may be therefore remembered that what corresponds to the *prākṛit* derived termination ॐ-अ in High Hindī, is the *prākṛit* derived termination ॐ-a in Maithilī; both corresponding to the *prākṛit* nominative in ॐ-०, and both apparently derived from it.

§ 42. Similarly *prākṛit* derived nouns, adjectives, and genitives in High Hindī ending in ॐ-अ, form their feminines by changing this ॐ-अ into ॐ-ई, while *prākṛit* derived nouns and adjectives in Maithilī ending in ॐ-a, form their feminines by changing the ॐ-a into ॐ-ई. This rule does not, be it observed, apply to the genitive in Maithilī, which has lost all trace of its former adjectival form. That the termination of the genitive ॐ-k (a) was originally an adjective, and derived from the Samskrit कृत *kṛita*, through the *prākṛit* केरक *keraka* or केलक *kelaka* as suggested by Mr. Hoernle cannot I think admit of a doubt; for we have even at the present day the form ॐ-केर *-ker* used alongside of ॐ-ka, and a study of the older Maithilī poems, shows that the former termination is the more ancient, and has only been supplanted by, or contracted into the latter in comparatively modern times.

§ 43. To return, however to the subject of gender, the first rule to be observed is that in Maithilī, *Prākṛit-derived words ending in short ॐ-a, form their feminines in short ॐ-ई*.

Examples :

Masc.	Fem.
गोर <i>gor</i> fair	गेरि <i>gor'</i> .
बड़ <i>bar</i> great	बड़ि <i>bar'</i> .
बुद्धिचार <i>budhiār</i> wise	बुद्धिचारि <i>budhiār'</i>

*Note.*—गोर *gor* also has an irregular feminine गेरिआ *goriā*.

§ 44. The second rule is peculiar to Maithilī, and is as follows. *Many pure Samskrit words ending in ॐ-a, adopted unaltered in Maithilī, form their feminines in short ॐ-ई; and that, whether in Samskrit these words form their feminines in long ॐ-ई or not.*

Examples :

	Masc.	Fem.
Samskrit } सुन्दर <i>sundar</i> beautiful		{ सुन्दरी <i>sundarī</i> .
Maithilī } सुन्दर <i>sundar</i> beautiful		{ सुन्दरि <i>sundar'</i> .
S. } धूसर <i>dhūsar</i>		{ धूसरा <i>dhūsarā</i> . or धूसरी <i>dhūsarī</i> .
M. } dusty		{ धूसरि <i>dhusar'</i> .
S. } अत्यन्त <i>atyant</i> excessive		{ अत्यन्ता <i>atyantā</i> .
M. }		{ अत्यन्ति <i>atyant'</i> .



The following may here be noted as irregular :

	<i>Masc.</i>	<i>Fem.</i>
S.	} सुबोध <i>subodh</i> wise	{ सुबोधा <i>subodhá</i> .
M.		{ सुबुधि <i>subudh'</i> .

§ 45. RULE III. *A few prákrít-derived words ending in ञा-á, form their feminines in ई-í.*

Examples :

<i>Masc.</i>	<i>Fem.</i>
बेटा <i>betá</i> a son	बेटी <i>betí</i> a daughter.
बेना <i>nená</i> a boy	बेनी <i>není</i> a girl.

§ 46. RULE IV. *Prákrít-derived words signifying colour form their feminines as follows :*

	<i>Masc.</i>		<i>Fem.</i>
	उजर <i>ujar</i>	} white	{ उजरी <i>uj'ri</i> or उजरकी <i>ujar'kí</i> .
or	उजरा <i>uj'rá</i>		
or	उजरका <i>ujar'ká</i>		
	कारी <i>kári</i>	} black	करिकी <i>karikkí</i> .
or	करिया <i>kariá</i>		
or	करिका <i>karikká</i>		
	पीरा <i>pírá</i>	} yellow	पिचरकी <i>piar'kí</i> .
or	पीचर <i>piar</i>		
or	पिचरका <i>piar'ká</i>		
	हरिचर <i>hariar</i>	} green	हरिचरकी <i>hariar'kí</i> .
or	हरिचरका <i>hariar'ká</i>		

Masc.	Fem.
लाल <i>lál</i>	लालकी <i>lal'ki</i> .
or लालका <i>lal'ká</i>	

} red

EXCEPTION.—गौर *gor* fair, which makes गौरि *gor'*, or गौरिका *goriá*.

Note also that नील *níl*, dark blue, which is adopted direct from the Samskrít and which in that language forms its feminine नीला *nílá*, or नीली *níli*, in Maithilí adopts नीली *níli* as its feminine form.

§ 47. RULE V. The following classes of words, adopted directly from Samskrít, form their feminines generally as in that language.

a. Verbal adjectives in -इ-*i*, and -ई-*í*, corresponding to Samskrít adjectives in -इन् *in*.

Examples :

Masc.	Fem.
S. मानिन् <i>mánin</i>	मानिनी <i>mánini</i>
M. मानि <i>máni</i>	or मानिनि <i>mánin'</i> .
S. भाविन् <i>bhávín</i>	भाविनी <i>bhávini</i>
M. भावी <i>bhaví</i>	or भाविनि <i>bhávín'</i> .
S. हारिन् <i>hárin</i>	हारिणी <i>hárini</i>
M. हारी <i>hári</i>	or हारिनि <i>harín'</i> .
S. धारिन् <i>dhárin</i>	धारिणी <i>dhárini</i>
M. धारी <i>dhári</i>	or धारिनि <i>dhárín'</i> .
S. कारिन् <i>kárin</i>	कारिणी <i>káriní</i>
M. कारी <i>kári</i>	or कारिनि <i>kárin'</i> .
S. चिरंजीविन् <i>chirañjivin</i>	चिरंजीबि <i>chirañjib'</i> or
M. चिरंजीवी <i>chirañjibí</i>	चिरंजीबिनी <i>chirañjibiní</i> .
or चिरंजिव <i>chirañjib</i>	or चिरंजीबिनि <i>chirañjibin'</i> ,

} long-lived

As an irregular under this head falls,—

	<i>Masc.</i>		<i>Fem.</i>
S.	सुधर्मन् <i>sudharman</i>	} virtuous	{ सुधर्मा <i>sudharmá</i> .
M.	सुधर्मा <i>sudharmá</i>		{ सुधर्मिणी <i>sudharminí</i> .

§ 48. (b) Participles of the Reduplicated perfect in °वस्-*vas*, and comparatives in °रयस्-*íyas*.

Examples :

	<i>Masc.</i>		<i>Fem.</i>
S.	विदस् (विद्वान्) <i>vidvas</i> , ( <i>vidván</i> )	} wise	विदुषी <i>vidushi</i> .
M.	विद्वान् <i>vidván</i>		
S.	गरीयस् <i>garíyas</i>	} heavier	गरीयसी <i>garíyasi</i> .
M.	गरीष्वान् <i>garíán</i>		
S.	लघीयस् <i>laghíyas</i>	} lighter	लघीयसी <i>laghíyasi</i> .
M.	लघीष्वान् <i>laghíán</i>		

§ 49. (c) *Nomina agentis* terminating in °अक *ak(a)*.

Examples :

	<i>Masc.</i>		<i>Fem.</i>
कारक	<i>kárák</i>	a doer	कारिका <i>káriká</i> .
पालक	<i>páalak</i>	a protector	पालिका <i>páliká</i> .
रक्षक	<i>rakshak</i>	a guardian	रक्षिका <i>rakshiká</i> .
पाचक	<i>páchak</i>	a cook	पाचिका <i>páchiká</i> .
सहायक	<i>saháyak</i>	a helper	सहायका <i>saháyaká</i> .

§ 50. (d) Gerundials and past participles passive.

Examples :

	<i>Masc.</i>		<i>Fem.</i>
मंतव्य	<i>mantaby</i>	to be remarked	मंतव्या <i>mantabyá</i> .
बंदगोय	<i>bandaníy</i>	praiseworthy	बंदगीया <i>bandaníyá</i> .
योग्य	<i>jogy</i>	worthy	योग्या <i>jogyá</i> .
मान्य	<i>mány</i>	reverend	मान्या <i>máná</i> .
साध्या	<i>sádhy</i>	easy	साध्या <i>sádhyá</i> .

<i>Masc.</i>		<i>Fem.</i>
युक्त <i>jukt</i>	joined	युक्ता <i>juktá.</i>
सुद्ध (सुद्ध) <i>suddh</i>	( <i>suddh</i> ) pure	सुद्धा <i>suddhá.</i>
आर्त <i>árt</i>	pained	आर्ता <i>ártá.</i>
खिन्न <i>khinn</i>	broken	खिन्ना <i>khinná.</i>

§ 51. (e) Other nouns and adjectives as,—

<i>Masc.</i>		<i>Fem.</i>
धूर्त <i>dhúrt</i>	a knave	धूर्ता <i>dhúrtá.</i>
ग्राम <i>śyám</i>	dark	ग्रामा <i>śyámá.</i>
गरिष्ठ <i>garishth</i>	heaviest (venerable)	गरिष्ठा <i>garishthá.</i>
श्रेष्ठ <i>śreshth</i>	excellent.	श्रेष्ठा <i>ś'reshthá.</i>
वृन्द <i>vrind</i>	numerous	वृन्दा <i>vrindá.</i>
आर्य <i>árjy</i>	respectable	आर्या <i>árjyá.</i>

§ 52. RULE VI. The following anomalous forms should be noticed.

- (a) राजा *rájá*, a king, makes रानी *rání* a queen.  
 (b) Forms borrowed from Sanskrit *nomina agentis* in तृ *tri* present some curious anomalies.

Examples.

<i>Masc.</i>		<i>Fem.</i>
S. धातृ <i>dhátri</i>	creator	{ धात्री <i>dhátri.</i>
M. धाता <i>dhátá</i>		{ धातृ <i>dhátri.</i>
S. ज्ञातृ <i>jñátri</i>	knower	{ ज्ञात्री <i>jñátri.</i>
M. ज्ञाता <i>jñátá</i>		{ ज्ञातृ <i>jñátri.</i>
S. पातृ <i>pátri</i>	protector	{ पात्री <i>pátri.</i>
M. पाता <i>pátá</i>		{ पातृ <i>pátri.</i>

#### COMPARISON OF ADJECTIVES.

§ 53. (a) *Comparative.* As in High Hindí, the comparative is formed, not by any change in the adjective, but by putting the word for the thing

with which the comparison is made in the ablative case. Example, इ गच्छी  
बोधि गच्छी सँ सुंदर छैक *i gáchhí ok' gáchhí sã sundar chhaik*. "This grove  
is more beautiful than that."

§ 54. (b) *Superlative*. This is formed either by prefixing सब सँ *sabh sã*, the ablative case of सब *sabh all*, or the adjective बड़ *bar* (which is liable to inflection according to gender) to the principal adjective. Examples; इ गच्छी सब सँ सुंदर छैक *i gáchhí sabh sã sundar chhaik* "this is the most beautiful grove;" or इ गच्छी बड़ सुंदर छैक *i gáchhí bar sundar chhaik* "this grove is very beautiful."

§ 55. Certain comparatives and superlatives are also borrowed direct from the Samskr̥it, which need not be noted here.

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## CHAPTER VI.

### PRONOUNS सर्वनाम *Sarvanám*.

§ 56. The declension of Pronouns presents some important points of difference from that of nouns, which must be carefully noticed.

§ 57. While nouns remain unchanged before postpositions, pronouns always change to some other form. They have an inflected base which is different from the nominative, and which is used before all postpositions.

§ 58. The accusative singular of pronouns is never the same as the nominative. The pronoun of the second person अपने *ap'ne* or अहाँ *aháñ*, and the interrogative adjectival pronoun कौ *kí*, *what?* are the only exceptions to this rule. In circumstances corresponding to those in which the accusative of a noun takes the nominative form, the accusative of a pronoun takes the form of the inflected base without any postposition.

The genitive form of pronouns in र *r* is also to be noticed.

In pronouns not only the accusative, but also the dative, is allowed to drop the postposition को *kẽ*.

§ 59. Pronouns have the same form whether referring to masculine or feminine nouns. They are declined throughout in the singular and plural numbers.

§ 60. With the exception of the pronouns of the second person, they all want the vocative case.

## PERSONAL PRONOUNS.

पुरुषवाचक सर्वनाम *purush'vāchak sarvandm.*

§ 61. There are three sets of personal pronouns, the first set referring to the first person, the second to the second person, and the third to the third. Each of the two last sets consists of two divisions—an honorific, and a non-honorific division. In other words, the pronouns of the second and third persons have each two forms, an honorific and a non-honorific form.

§ 62. To people accustomed to deal with eastern languages, I need do no more than point out the fact, except to notice *en passant*, that in no Indian language which I have studied, is this distinction carried to a greater length\* than in Maithilī.

§ 63. The following are the personal pronouns in use at the present day:—

	Direct Form.	Oblique Form.
1st Person	<div> <div>Honorific हम <i>ham</i></div> <div>Non-honorific हम <i>ham</i></div> </div>	<div> <div>हमरा <i>ham'rā</i></div> <div>हमरा <i>ham'rā</i></div> </div>
2nd Person	<div> <div>Honorific { अपने <i>ap'ne</i> or अहाँ <i>ahā'</i></div> <div>Non-honorific तोह <i>tōh</i></div> </div>	<div> <div>अपने <i>ap'ne</i> or अहाँ <i>ahā'</i></div> <div>तोहरा <i>toharā</i></div> </div>
3rd Person	<div> <div>Honorific ओ <i>o</i></div> <div>Non-honorific ओ <i>o</i></div> </div>	<div> <div>ऊनका <i>hun'ká</i></div> <div>ओकरा <i>okarā</i></div> </div>

I now proceed without further premise to give their declension.

FIRST PERSON, उत्तम पुरुष *uttam purush.*

§ 64. हम *ham*, I.  
SINGULAR.

Nom.	हम <i>ham</i> , I.	
Acc.	<div> <div>हमरा <i>ham'rā</i>,</div> <div>हमरा के <i>ham'rā kē</i>.</div> </div>	} me.
Inst.	<div> <div>हमरे <i>ham'rē</i>,</div> <div>हमरा सँ <i>ham'rā sū</i>,</div> </div>	} hy me.

\* It will be seen further on, that some verbs have not only a honorific and a non-honorific form depending on the subject, but have also another pair of honorific and non-honorific forms depending on the object.

## SINGULAR.

Dat.	{ हमरा <i>ham'rá</i> , हमरा केँ <i>ham'rá kē</i> , }	to me.
Abl.	हमरा सँ <i>ham'rá sã</i> ,	from me.
Gen.	हमर <i>hamar</i> , or हमार <i>hamár</i> ,	of me, my.
Loc.	हमरा में <i>ham'rá mē</i> ,	in me.

## PLURAL.

Nom.	{ हम सभ <i>ham sabh</i> ,* हमरा सभ, सबहि, लोकनि <i>ham'rá sabh</i> , or <i>sabah'</i> , or <i>lokani</i> ,	we.
Acc.	{ हमरा सभ केँ, सबहि केँ, लोकनि केँ <i>ham'rá sabh kē</i> , or <i>sabah' kē</i> , or <i>lokani kē</i> ,	us.
Inst.	{ हमरा सभेँ, सबहिँ, लोकनिँ, <i>ham'rá sabhē</i> , or <i>sab'hiē</i> , or <i>lok'niē</i> , हमरा सभ सँ, सबहि सँ, लोकनि सँ <i>ham'rá sabh</i> <i>sã</i> , or <i>sabah' sã</i> , or <i>lokani sã</i> ,	by us.
Dat.	{ हमरा सभ केँ, सबहि केँ, लोकनि केँ <i>ham'rá sabh kē</i> , or <i>sabah' kē</i> , or <i>lokani kē</i> ,	to us.
Abl.	{ हमरा सभ सँ, सबहि सँ, लोकनि सँ <i>ham'rá sabh sã</i> , or <i>sabah' sã</i> , or <i>lokani sã</i> ,	from us.
Gen.	{ हमरा सभक, सबहिक, लोकनिक <i>ham'rá sabhak</i> , or <i>sab'hik</i> , or <i>lokanik</i> ,	of us, our.
Loc.	{ हमरा सभ में, सबहि में, लोकनि में <i>ham'rá sabh</i> <i>mē</i> , or <i>sabah' mē</i> , or <i>lokani mē</i> ,	in us.

\*हम सबहि *ham sabah'*, and हम लोकनि *ham lokani* are not used.

§ 65.

मैं *mē*, I.

The following forms are used in poetry :—

## SINGULAR.

Nom. मैं *mē*, I.Acc. मोहि *moh'*, me.Inst. मोहि सौं *moh' sō*, by me.Dat. मोहि *moh'*, to me.Abl. मोहि सौं *moh' sō*, from me.Gen. मोर, मोरा *mor*, or *morá*, of me, my.Loc. मोहि में *moh' mō*, in me.

The plural forms are not used. When necessary, the plural forms of हम *ham* are substituted. This, however, occurs but seldom.

SECOND PERSON मध्यम पुरुष *madhyam purush*.

§ 66.

तौंह *tōh*, thou.

## SINGULAR.

Nom. { तौंह *tōh*,  
तौं *tō*, } thou.Acc. { तोहरा *tohará*,  
तोहरा के *tohará kē*, } thee.Inst. { तोहरे *toharē*,  
तोहरा सँ *tohará sã*, } by thee.Dat. { तोहरा *tohará*,  
तोहरा के *tohará kē*, } to thee.Abl. तोहरा सँ *tohará sã*, from thee.Gen. तोहर *tohar*, of thee, thy.Loc. तोहरा में *tohará mē*, in thee.Voc. हौ तौंह *hau tōh*, O thou.



## PLURAL.

Nom.	$\left\{ \begin{array}{l} * \text{तोंह सभ, तों सभ } tōh\ sabh, \text{ or } tō\ sabh, \\ \text{तोहरा सभ, सबहि, जोकनि } tohará\ sabh, \text{ sabah',} \\ \text{or lokani,} \end{array} \right\} \begin{array}{l} \text{you,} \\ \text{ye.} \end{array}$
Acc.	$\left\{ \begin{array}{l} \text{तोहरा सभ केँ, सबहि केँ, जोकनि केँ } tohará\ sabh\ kē, \\ \text{sabah' kē or lokani kē,} \end{array} \right\} \begin{array}{l} \text{you, ye.} \end{array}$
Inst.	$\left\{ \begin{array}{l} \text{तोहरा सभें, सबहियँ, जोकनियँ } tohará\ sabhē \text{ or } \\ \text{sab'hiē or lokaniē,} \\ \text{तोहरा सभ सँ, सबहि सँ, जोकनि सँ } tohará\ sabh\ sã, \\ \text{sabah' sã, or lokani sã,} \end{array} \right\} \begin{array}{l} \text{by you.} \end{array}$
Dat.	$\left\{ \begin{array}{l} \text{तोहरा सभ केँ, सबहि केँ, जोकनि केँ } tohará\ sabh \\ \text{kē, sabah' kē or lokani kē,} \end{array} \right\} \begin{array}{l} \text{to you.} \end{array}$
Abl.	$\left\{ \begin{array}{l} \text{तोहरा सभ सँ, सबहि सँ, जोकनि सँ } tohará\ sabh\ sã, \\ \text{sabah' sã, or lokani sã,} \end{array} \right\} \begin{array}{l} \text{from} \\ \text{you.} \end{array}$
Gen.	$\left\{ \begin{array}{l} \text{तोहरा सभक, सबहिक, जोकनिक } tohará\ sabhak, \\ \text{sab'hik, or lokanik,} \end{array} \right\} \begin{array}{l} \text{of you,} \\ \text{your.} \end{array}$
Loc.	$\left\{ \begin{array}{l} \text{तोहरा सभ में, सबहि में, जोकनि में } tohará\ sabh \\ \text{mē, sabah' mē, lokani mē,} \end{array} \right\} \begin{array}{l} \text{in you.} \end{array}$
Voc.	$\left\{ \begin{array}{l} \text{हौ तोह सभ } hau\ tōh\ sabh, \\ \text{हौ तोहरा सभ, सबहि, जोकनि } hau\ tohará\ sabh, \\ \text{sabah' or lokani,} \end{array} \right\} \begin{array}{l} \text{O ye.} \end{array}$

*N.B.*—For तोहरा *tohará*, तोहरें *toharē*, and तोहर *tohar*, तोरा *torá*, तोरें *torē*, and तोर *tor* are used by the vulgar.

\* तोंह सबहि *tōh sabah'*, and तोंह जोकनि *tōh lokani* are not used.

§ 67.

तौ *tō*, thou.

The following are used in poetry :—

## SINGULAR.

Nom. तौ *tō*, thou.Acc. तेहि *toh'*, thee.Inst. तेहि सौ *toh' sō*, by thee.Dat. तेहि *toh'*, to thee.Abl. तेहि सौ *toh' sō*, from thee.Gen. तुअ, तेअ, तेअर, तेअर *tua, tor, tohar*, or *tohár*, of thee, thy.Loc. तेहि मो *toh' mō*, in thee.

The plural forms are not used. When necessary, the plural forms of तेह *tōh* are substituted. This, however, occurs but seldom.

## SECOND PERSON RESPECTFUL.

§ 68.

अहाँ *ahā'*, thou.

## SINGULAR.

Nom. अहाँ, अपने *ahā'*, or *ap'ne*, thou.Acc. अहाँ केँ, अपने केँ *ahā' kē*, or *ap'ne kē*, thee.Inst. अहाँ सँ, अपने सँ *ahāi, ahā' sā*, or *ap'ne sā*, by thee.Dat. अहाँ केँ, अपने केँ *ahā' kē*, or *ap'ne kē*, to thee, thy.Abl. अहाँ सँ, अपने सँ *ahā' sā*, or *ap'ne sā*, from thee.Gen. अहाँक, अपनेक *ahā'k, ap'nek*, of thee.Loc. अहाँ में, अपने में *ahā' mē, ap'ne mē*, in thee.Voc. औ अहाँ *au ahā'*, O thou.

## PLURAL.

Nom. { अहाँ सभ, सबहि, जोकनि *ahā' sabh, sabah', or lokani,* } you,  
 { अपने सभ, सबहि, जोकनि *ap'ne sabh, sabah', or lokani,* } ye.

Acc. { अहाँ सभ केँ, सबहि केँ, जोकनि केँ *ahā' sabh kē,*  
*sabah' kē, or lokani kē,* } you,  
 { अपने सभकेँ, सबहि केँ, जोकनि केँ *ap'ne sabh kē,*  
*sabah' kē, or lokani kē,* } ye.

Inst. { अहाँ सभ सँ, अहाँ सभ सँ, अपने सभ सँ, सबहि सँ,  
 जोकनि सँ *ahā' sabh sā, ahāi sabh sā, ap'ne*  
*sabh sā, sabah' sā, or lokani sā,* } by  
 you

Dat. { अहाँ सभ केँ, अपने सभ केँ, सबहि केँ, जोकनि केँ *ahā'*  
*sabh kē, ap'ne sabh kē, sabah' kē, lokani kē,* } to  
 you.

Abl. { अहाँ सभ सँ, अपने सभ सँ, सबहि सँ, जोकनि सँ *ahā'*  
*sabh sā, ap'ne sabh sā, sabah' sā, or*  
*lokani sā,* } from  
 you.

Gen. { अहाँ सभक, अपने सभक, सबहिक, जोकनिक *ahā' sab-*  
*hak, ap'ne sabhak, sab'hik, or lokanik,* } of  
 you.

Loc. { अहाँ सभ में, अपने सभ में, सबहि में, जोकनि में *ahā'*  
*sabh mē, ap'ne sabh mē, sabah' mē or lokani mē,* } in  
 you.

*N.B.*—अपने *ap'ne* can be used throughout for अहाँ *ahā'*. It is the more honorific term of the two. अहाँ *ahā'* is sometimes even used when talking to inferiors. अहाँ *ahā'*, in fact, is *polite*, and तौह *tōh* is *vulgar*.



THIRD PERSON *अन्यपुरुष* *anya purush*.

## PROXIMATE DEMONSTRATIVE NON-HONORIFIC.

§ 70. इ *i* or ई *ī*, this ; not used as an adjective, and only used when referring to animate objects.

## SINGULAR.

Nom. इ *i* or ई *ī*, this.

Acc. एकरा, एकरा के *ekarā*, or *ekarā kē*, this.

Inst. { एकरे *ekarē*,  
एकरा सँ *ekarā sã*, } by this.

Dat. एकरा, एकरा के *ekarā*, *ekarā kē*, to this.

Abl. एकरा सँ *ekarā sã*, from this.

Gen. एकर *ekar*, of this.

Loc. एकरा में *ekarā mē*, in this.

## PLURAL.

Nom. { इ or ई सभ, सबहि, लोकनि *i* or *ī sabh, sabah'*,  
or *lokani*, } these.

Acc. { एकरा सभ के, सबहि के, लोकनि के, *ekarā sabh*  
*kē, sabah' kē, or lokani kē*, } these.

Inst. { एकरा सभे, सबहिये, लोकनिये *ekarā sabhē*,  
*sab'hiē, or lok'niē*,  
एकरा सभ सँ, सबहि सँ, लोकनि सँ *ekarā sabh*  
*sã, sabah' sã or lokani sã*, } by these.

Dat. { एकरा सभ के, सबहि के, लोकनि के *ekarā sabh*  
*kē, sabah' kē, or lokani kē*, } to these.

## PLURAL.

- Abl. { एकरा सभ सँ, सबहि सँ, लोकनि सँ *ekará sabh* } from these.  
*sā, sabah' sā, or lokani sā,*
- Gen. { एकरा सभक, सबहिक, लोकनिक *ekará sabhak,* } of these.  
*sab'hik, or lokanik,*
- Loc. { एकरा सभ में, सबहि में, लोकनि में *ekará sabh* } in these.  
*mē, sabah' mē, or lokani mē,*

## PROXIMATE DEMONSTRATIVE HONORIFIC.

## SINGULAR.

## § 71.

- Nom. इ or ई, *i* or *ī*, this.
- Acc. हिनका, हिनका केँ *hin'ká*, or *hin'ká kē*, this.
- Inst. हिनका सँ *hin'ká sā*, by this.
- Dat. हिनका, हिनका केँ *hin'ká*, or *hin'ká kē*, to this.
- Abl. हिनका सँ *hin'ká sā*, from this.
- Gen. { हिनक *hinak*, } of this.  
{ हिनकर *hin'kar*, }
- Loc. हिनका में *hinká mē*, in this.

## PLURAL.

- Nom. { इ or ई सभ, सबहि, लोकनि *i* or *ī sabh*, } these.  
*sabah', or lokani,*
- Acc. { हिनका सभ केँ, सबहि केँ, लोकनि केँ *hin'ka* } these.  
*sabh kē, sabah' kē, or lokani kē.*

## PLURAL.

- Inst. { हिनका सभ सँ, सबहि सँ, जोकनि सँ *hin'ká* } by these.  
*sabh sã, sabah' sã, or lokani sã,*
- Dat. { हिनका सभ केँ, सबहि केँ, जोकनि केँ *hin'ká* } to these.  
*sabh kē, sabah' kē, or lokani kē,*
- Abl. { हिनका सभ सँ, सबहि सँ, जोकनि सँ *hin'ká* } from these.  
*sabh sã, sabah' sã, or lokani sã,*
- Gen. { हिनका सभक, सबहिक, जोकनिक *hin'ká sabh-* } of these.  
*ak, sab'hik, or lokanik,*
- Loc. { हिनका सभ में, सबहि में, जोकनि में *hin'ká* } in these.  
*sabh mē, sabah' mē, or lokani mē,*

THIRD PERSON अन्यपुरुष *anya purush*.

## REMOTE DEMONSTRATIVE NON-HONORIFIC.

§ 72. जो *o*, he, she, it, that, not used as an adjective, and only used when referring to animate objects.

## SINGULAR.

- Nom. जो *o*, he, she, it, that.
- Acc. जोकरा, जोकरा केँ *okará*, or *okará kē*, him, etc.
- Inst. जोकरा सँ\* *okará sã*, by him, etc.
- Dat. जोकरा, जोकरा केँ *okará*, or *okará kē*, to him, etc.
- Abl. जोकरा सँ *okará sã*, from him, etc.
- Gen. जोकर *okar*, of him, etc.
- Loc. जोकरा में *okará mē*, in him, etc.

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\* The form जोकरेँ *okarē*, is wanting.

## PLURAL.

- Nom. ओ सभ, सबहि, लोकनि *o sabh, sabah'*, or *lokani*, they, those.  
 Acc. ओकरा सभ केँ, *etc. okará sabh kē*, etc., them, etc.  
 Inst. ओकरा सभ सँ, *etc. okará sabh sã*, etc., by them, etc.  
 Dat. ओकरा सभ केँ, *etc. okará sabh kē*, etc., to them, etc.  
 Abl. ओकरा सभ सँ, *etc. okará sabh sã*, etc., from them, etc.  
 Gen. ओकरा सभक, *etc. okará sabhak*, etc., of them, their, etc.  
 Loc. ओकरा सभ में, *etc. okará sabh mē*, etc., in them, etc.

## REMOTE DEMONSTRATIVE HONORIFIC.

## SINGULAR.

## § 73.

- Nom. ओ *o*, he, she, it, that.  
 Acc. उनका, उनका केँ *hun'ká*, or *hun'ká kē*, him, etc.  
 Inst. उनका सँ *hun'ká sã*, by him, etc.  
 Dat. उनका, उनका केँ *hun'ká*, or *hun'ká kē*, to him, etc.  
 Abl. उनका सँ *hun'ká sã*, from him, etc.  
 Gen. उनका, उनकर *hunak*, *hun'kar*, of him, his, etc.  
 Loc. उनका में *hun'ká mē*, in him, etc.

## PLURAL.

- Nom. ओ सभ, सबहि, लोकनि *o sabh, sabah'*, or *lokani*, they, those.  
 Acc. उनका सभ केँ, *etc. hun'ká sabh kē*, etc., them, etc.  
 Inst. उनका सभ सँ, *etc. hun'ká sabh sã*, etc., by them, etc.  
 Dat. उनका सभ केँ, *etc. hun'ká sabh kē*, etc., to them, etc.  
 Abl. उनका सभ सँ, *etc. hun'ká sabh sã*, etc., from them, etc.  
 Gen. उनका सभक, *etc. hun'ká sabhak*, etc., of them, their, etc.  
 Loc. उनका सभ में, *etc. hun'ká sabh mē*, etc., in them, etc.











## INTERROGATIVE PRONOUN NON-HONORIFIC.

प्रश्नावचक सर्वनाम *praśnavāchak sarvanām*.

§ 79.

## SINGULAR.

- Nom. के *ke*, who? which?  
 Acc. ककारा, ककारा के *kakará, kakará kē*, whom? which?  
 Inst. ककारा सँ *kakará sã*, by whom? by which?  
 Dat. ककारा, ककारा के *kakará, or kakará kē*, to whom? to which?  
 Abl. ककारा सँ *kakará sã*, from whom? from which?  
 Gen. ककार *kakar*, whose?  
 Loc. ककारा में *kakará mē*, in whom? in which?

## PLURAL.

- Nom. के सभ, सबहि, लोकनि *ke sabh, sabah', or lokani*, who? which?  
 Acc. ककारा सभ के *etc. kakará sabh kē*, etc., whom? etc.  
 Inst. ककारा सभ सँ, *etc. kakará sabh sã*, etc., by whom? etc.  
 Dat. ककारा सभ के *etc. kakará sabh kē*, etc., to whom? etc.  
 Abl. ककारा सभ सँ *etc. kakará sabh sã*, etc., from whom? etc.  
 Gen. ककारा सभक *etc. kakará sabhak*, etc., whose? etc.  
 Loc. ककारा सभ में *etc. kakará sabh mē*, etc., in whom? etc.

The form काहि *káh'* which might be expected, is not used so far as my experience goes.

## INTERROGATIVE PRONOUN HONORIFIC.

§ 80.

## SINGULAR.

- Nom. के *ke*, who? which?  
 Acc. कनिका, कनिका के *kaniká, or kaniká kē*, whom? etc.  
 Inst. कनिका सँ *kanika sã*, by whom? etc.

## SINGULAR.

- Dat. कनिका, कनिका केँ *kaniká, or kaniká kē*, to whom? etc.  
 Abl. कनिका सँ *kaniká sã*, from whom? etc.  
 Gen. कनिक, कनिकार *kanik, kanikar*, whose?  
 Loc. कनिका में *kaniká mē*, in whom? etc.

## PLURAL.

- Nom. { के सभ, सबहि, जोकनि *ke sabh, sabah' or lokani,* } who? which?  
 Acc कनिका सभ केँ, etc. *kaniká sabh kē*, etc., whom? etc.  
 Inst. कनिका सभ सँ, etc. *kaniká sabh sã*, etc., from whom? etc.  
 Dat. कनिका सभ केँ etc. *kaniká sabh kē*, etc., to whom? etc.  
 Abl. कनिका सभ सँ etc. *kaniká sabh sã*, etc., from whom? etc.  
 Gen. कनिका सभक, etc. *kaniká sabhak*, etc., whose? etc.  
 Loc. कनिका सभ में, etc. *kaniká sabh mē*, etc., in whom? etc.

INTERROGATIVE PRONOUN (used with inanimate objects.)

§ 81. की *kí*, what. (Irregular).

## SINGULAR.

- Nom. की *kí*, what?  
 Acc. कथी केँ, की *kathí kē*, or *kí*, what?  
 Inst. कथी सँ *kathí sã*, by what?  
 Dat. कथी लै *kathí lai*, to or for what? why?  
 Abl. कथी सँ *kathí sã*, from what?  
 Gen. कथीक *kathík*, of what?  
 Loc. कथी में *kathí mē*, in what?

Plural wanting. The singular is used instead. Note the form of the Dative.



## INDEFINITE PRONOUN.

किछु *kichh'*, something.

- |       |  |
|-------|--|
| Nom.  | किछु <i>kichh'</i> , something.          |
| Acc.  | कयू के <i>kathú kē</i> , something.      |
| Inst. | कयू सँ <i>kathú sã</i> , by something.   |
| Dat.  | कयू के <i>kathú kē</i> , to something.   |
| Abl.  | कयू सँ <i>kathú sã</i> , from something. |
| Gen.  | कयूक <i>kathúk</i> , of something.       |
| Loc.  | कयू में <i>kathú mē</i> , in something.  |

### ADJECTIVAL PROXIMATE DEMONSTRATIVE PRONOUN.

§ 85. *xi* or *xi'*, this, used only as an adjective, when referring to animate objects and used either as an adjective or substantive when referring to inanimate objects.

**SINGULAR.**

- Nom. इ or ई (नेना) i or í (*nená*), this (boy).  
Acc. एहि (नेना) केँ eh' (*nend*) kē, this (boy).  
Inst. { एहि (नेने'), एहि (नेना) सँ eh' (*nenē*) or eh' } by this  
(*nená*) sā, } (boy).  
Dat. एहि (नेना) केँ eh' (*není*) kē, to this (boy).  
Abl. एहि (नेना) सँ eh' (*nend*) sā, from this (boy).  
Gen. एहि (नेनाक) eh' (*nenák*) of this (boy).  
Loc. एहि (नेना) में eh' (*nená*) mē, in this (boy).



## PLURAL.

Nom.	{ इ or ई सभ (नेना) <i>i or í sabh (nená)</i> , इ or ई (नेना) सभ <i>i or í (nená) sabh</i> ,	} these (boys).
Acc.	{ एहि सभ (नेना) केँ <i>eh' sabh (nená) kē</i> , एहि (नेना) सभ केँ <i>eh' (nená) sabh kē</i> ,	} these (boys).
Inst.	{ एहि सभ (नेनेँ) <i>eh' sabh (nenē)</i> , एहि सभ (नेना) सँ <i>eh' sabh (nená) sā</i> ,	} by these (boys).
Dat.	{ एहि सभ (नेना) केँ <i>eh' sabh (nená) kē</i> , एहि (नेना) सभ केँ <i>eh' (nená) sabh kē</i> ,	} to these (boys).
Abl.	{ एहि सभ (नेना) सँ <i>eh' sabh (nená) sā</i> , एहि (नेना) सभ सँ <i>eh' (nená) saah sā</i> ,	} from these (boys).
Gen.	{ एहि सभ (नेनाक) <i>eh' sabh (nenák)</i> , एहि (नेना) सभक <i>eh' (nená) sabhak</i> ,	} of these (boys).
Loc.	{ एहि सभ (नेना) में <i>eh' sabh (nená) mē</i> , एहि (नेना) सभ में <i>eh' (nená) sabh mē</i> ,	} in these (boys).

§ 86. Similarly is declined the adjectival remote Demonstrative Pronoun ओ *o*, that, (oblique form ओहि *oh'*), used only as an adjective when referring to animate objects, and either as an adjective or substantive when referring to inanimate objects.

§ 87. Note with regard to जे *je*, who, which, that, से *se*, he, she, के *ke*, who, ? which ? को *kí* ? what, को *ko*, any one, some one, किछु *kichh'*, any thing and किछु *kichh'*, something. These words are only used, when declined as above, as pronouns, and not as pronominal adjectives, agreeing with any immediately succeeding noun.

When used as adjectives they discard inflections, and, if agreeing with a noun in the direct form, they (except के *ke*, who ? and को *kí*, what ?) retain

the forms of their respective nominatives. If, however, agreeing with a noun in the oblique form, they themselves change as follows :—

जे *je*, who, which, that, becomes जाहि *jáh'*.

से *se*, he, she, becomes ताहि *táh'*.

केओ *keo*, any one, some one, becomes कोनो *kono*.

किहु *kichh'*, any thing, remains किहु *kichh'*.

किहु *kichh'*, something, remains किहु *kichh'*.

But के *ke*, who ? which ? and की *ki*, what ? when used adjectivally always become कोन *kon*.

§ 88.

Examples.

1. जे आएल छल, से गेल *je áel chhal, se gel* ;—he who came, went.
2. जे लोक आएल छल, से लोक गेल *je lok áel chhal, se lok gel* ;—the man who came, went.
3. जकार खेत, तकार धान *jakar khet, takar dhán* ;—he who owns the field owns the rice crop.
4. जाहि लोकक खेत, ताहि लोकक धान *jáh' lokak khet, táh' lokak dhán* ;—the man who owns the field, owns the rice crop.
5. के छल ? *ke chhal* ? ;—who was he ?
6. की कोन जात थीक ? *o kon lok thík* ?—what caste is he ?
7. ककार घोड़ हैक *kakar ghor chhaik* ;—whose horse is it ?
8. कोन लोकक घोड़ हैक ? *kon lokak ghor chhaik* ?—what person is the owner of the horse ?

6. की है ? *ki chhaik* ?—what is it ?
10. कौन वृक्ष है ? *kon briksh chhaik* ?—what tree is it ?
11. कहीं में पानी लाएँ ? *kathí mē páni lāel chhah* ?—in what have you brought the water ?
12. कौन लोटा में पानी लाएँ ? *kon lotá mē páni lāel chhah* ?—in what *lotá* have you brought the water ?
13. किसी नहीं आया ? *keo nah'ñ áel* ;—no one came.
14. कौनो नेना नहीं आया *kono nendá nah'ñ áel* ;— no boy came.
15. ओहि ग्राम में ककरो किछु नहीं है *oh' grám mē kakaro kichh' nah'ñ chhaik* ;—in that village no one has any property.
16. ओहि ग्राम कौनो नमिषाँ सँ किछु नहीं भेंटत *oh' grámak kono baniá sã kichh' nah'ñ bhētat* ;—he will get nothing from any shopkeeper of that village.
17. किछु अमोट पठविह *kichh' amot pathabiha* ;—send me some mango conserve.
18. ओ औषध क्यूँ में रखा होतै *o aukhadh kathú mē dhail ho-taik* ;—that medicine must be kept in something.

## DERIVATIVE PRONOMINAL FORMS.

§ 89. The following table gives in a succinct form the various derivative pronominal forms.

It explains itself, and further comment is unnecessary.

	Near Demonstrative.	Remote Demonstrative.	Interrogative.	Relative.	Correlative.
Time.	इ this.	ओ that.	को or कौन who ?	जो who, which.	से that.
	एकन now.	तबन then.	कबन when ?	जबन when.	तबन then.
	एतय here.	ओतय there.	कतय where ?	जतय wherever.	ततय there.
Place.	एधर hither.	ओधर thither.	केधर whither ?	जेधर whether.	तेधर thither.
	एना thus.	ओना in that way.	कोना how ?	जेना as	तेना so.
Likeness.	एहन like this.	ओहन like that.	कोहन like what.	जेहन like as.	तेहन like the same.
Quantity or Number.	कतेक this much.	ओतेक that much.	कतेक how much.	जतेक as much.	तेतेक so much.

## CHAPTER VII.

## NUMERALS.

## CARDINALS.

§ 90. The following are the Cardinals up to 100. It will be observed that they differ from those in use in Hindī. It has not been thought necessary to transliterate them.

१ एक	२१ एकैस
२ दुइ	२२ बाइस
३ तीनि	२३ तैस
४ चारि	२४ चौबीस
५ पाँच	२५ पचीस
६ छौ	२६ छब्बीस
७ सात	२७ सत्ताइस
८ आठ	२८ अठाइस
९ नौ	२९ उनतीस
१० दश	३० तीस
११ एमारह	३१ एकतीस
१२ बारह	३२ बत्तीस
१३ तेरह	३३ तें तीस
१४ चौदह	३४ चौं तीस
१५ पन्ध्र	३५ पैं तीस
१६ सोणह or सोढ़ह	३६ छत्तीस
१७ सत्रह	३७ सैं तीस
१८ अठारह	३८ अठतीस
१९ उनैस	३९ उनचाळीस or उनमचाळीस
२० बीस	४० चाळीस

४१ एकताणीस	६७ सतसठि or सतसठि
४२ वेआणीस	६८ अठसठि or अठसठि or अठसठि
४३ सैं ताणीस	६९ उनहत्तरि
४४ चौआणीस	७० सत्तरि
४५ पै ताणीस	७१ अकहत्तरि
४६ हेआणीस	७२ बहत्तरि
४७ सैं ताणीस	७३ तेहत्तरि
४८ अठताणीस	७४ चौहत्तरि
४९ उनचास or उननचास	७५ पचहत्तरि
५० पचास	७६ हेहत्तरि
५१ एकान्न	७७ सतहत्तरि
५२ बावन	७८ अठहत्तरि
५३ तिरपन	७९ उनासी
५४ चौवन	८० असी
५५ पचपन	८१ एकासी
५६ छप्पन	८२ नेरासी or नेआसी
५७ सतावन	८३ तेरासी
५८ अठावन	८४ चौरासी
५९ उनसठि	८५ पचासी
६० साठि	८६ हेआसी
६१ एकसठि or एकसठि	८७ सतासी
६२ बासठि or बासठि	८८ अठासी
६३ तिरसठि or तिरसठि	८९ नवासी
६४ चौसठि or चौसठि	९० नवै
६५ पैसठि or पौसठि	९१ एकान्न
६६ हेआसठि or हेआसठि	९२ वरान्न or वेआन्न

६३ तेरानवे	६७ सप्ततानवे
६४ चौरानवे	६८ अठतानवे
६५ पंचानवे	६९ नितानवे
६६ षष्ठानवे	१०० सै

## ORDINALS.

§ 91. Ordinals are simple in their formation and run as follows:—

पहिल first.	सातम seventh.
दोसर second.	आठम eighth.
तेसर third	नौम ninth.
चौठ or चारिम fourth.	दशम tenth.
पांचम fifth.	एगारहम eleventh.
छठम sixth.	

Etcetera; the ordinals of the remaining numbers being formed by adding न as a termination.

## FRACTIONAL NUMBERS.

§ 92. The following are useful:—

पाचो a quarter.
आध a half.
पैल three quarters; or, less by a quarter.
सवैयां one and a quarter; or, plus a quarter.
डेकोडा one and a half; or, plus a half.

## AGGREGATE NUMBERS.

§ 93. Note the form दुनु both.

## PART III.

## THE VERB.

## CHAPTER VIII.

## PRELIMINARY.

§ 94. The *Maithil* verb delights in a redundancy of forms. Like all partially cultivated languages, it has few parts of which there are not two or three optional forms. These optional forms are not local peculiarities, but are all used by the same speaker as his fancy or as the rhythm of the sentence dictates. I cannot find out that they represent any different shades of meaning. I shall throughout the following paradigms give first the forms most commonly used, and shall then note after each tense, the optional forms which I have been able to collect.

§ 95. The Maithil verb is of three kinds—active, neuter, and passive. I shall not deal with the passive verb now but shall treat of its peculiarities in another section. The difference between active (or transitive) and neuter (or intransitive) verbs will be treated of further on in this section.

§ 96. The verb has no moods, in the sense of those which we find in Greek or Latin,—that is to say two or more moods, each with its own array of tenses. It has, it is true, a conditional, an imperative, and an infinitive form, but these have few tense forms, and it is more convenient to consider them as tenses, like the *kálas* (*tempora*) or tenses of Sanskrit.

§ 97. Taking them in this sense, there are nine commonly used tenses in Maithili, corresponding to the nine tenses, mentioned by Mr. Etherington, as being commonly used in Hindí;—*viz.* 1. the Present, 2. the Imperfect, 3. the Past, 4. the Perfect, 5. the Pluperfect, 6. the Future, 7. the Retrospective Conditional, 8. the Prospective Conditional, 9. the Imperative.

§ 98. These tenses have no number, but they make up for this by having in transitive verbs each no less than twenty four personal forms, each of which has many varieties. Intransitive verbs have half that number of forms.

§ 99. In the first place, it has two genders, and hence there are twelve pairs of forms, one member of each pair being used when the subject of the verb is masculine, and the other when it is feminine.

§ 100. Again, there are three persons, the first person, the second person, and the third person, each of which is determined also by the subject of the verb. There are thus in transitive verbs four masculine and four



feminine forms, and in intransitive verbs two masculine and two feminine forms (each with its varieties), for each person, and it now remains to consider these personal forms.

§ 101. I shall first deal with the four personal forms of the transitive verb. These four forms exhibit to a wonderful degree the luxuriance of the language. They depend not only on the subject, but on the object of the verb. We are accustomed, in languages like Bangálí, to meet with so called Respectful and Disrespectful forms of the verb, which are used according to the social position in the kingdom of ideas of the subject of the verb, but in Maithilí this distinction of rank is carried to a much greater length, for the form of the word is not only governed by the social position of the subject, but by that of the object. We thus have four forms of each person—

1. When the subject and object are both superior.
2. When the subject is superior, and the object inferior.
3. When the subject and object are both inferior.
4. When the subject is inferior, and the object superior.

Examples in order would be,—

1. He (a king) sees him (a king).
2. He (a king) sees him (a slave).
3. He (a slave) sees him (a king).
4. He (a slave) sees him (a slave).

In each of these sentences the word “sees” would be rendered by a different form of the verb.

§ 102. These different forms I have called as follows:—

1. Double Honorific.
2. Honorific-non-Honorific.
3. Double non-Honorific.\*
4. Non-Honorific-Honorific.

The first is that form in which the subject and the object are both superior. The second is that in which the subject is superior and the object inferior. The third, that in which subject and object are both inferior; and the fourth that in which the subject is inferior, and the object superior.

§ 103. The intransitive verb has no object, and hence its form cannot be determined by the object. It has hence for each gender and person only two forms, depending only on the subject.—It prefers (but by no means universally) forms corresponding to the Honorific-non-honorific and Double non-honorific of the transitive verb. That is to say it prefers the forms which, in a transitive verb, show the object to be inferior. The Honorific form

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\* This is the general rule. Practically, however, we often find the 1st and 3rd forms used, when no special respect is attributed to the object.

of the intransitive verb, corresponds to the Honorific non-honorific of the transitive and similarly the non-honorific, to the double non-honorific. Besides the above distinction there are some important differences of conjugation between the transitive and intransitive verb, which will be noted further on.

§ 104. I shall commence by describing the formation of the transitive verb, as being the fuller of the two, and shall then proceed to note the points in which the intransitive verb differs from it.

§ 105. The infinitive of the verb ends in *अब ab*, or *एब eb*, and the conjugational base or root of the verb may be found by cutting off this *अब ab*, or *एब eb*, from the infinitive. Thus *देखब dekhāb* is the infinitive mood, and means "to see." Cutting off *अब ab* we obtain *देख dekh*, which is the root.

§ 106. By adding, the termination *ऐत ait* to the root we obtain the present participle. Example, *देखैत dekhait*, "seeing".

§ 107. By adding the termination *अल al* to the root we obtain the past participle. Example, *देखल dekhāl*, "seen".

§ 108. From these four forms, the root, the present participle, and the past participle, all the tenses of a verb are formed. *viz.*—

Four from the root,

1. The Prospective Conditional or Simple Present.
2. The Future.
3. The Imperative, and
4. The Retrospective Conditional.

Two from the present participle,

1. The Present (Periphrastic), and
2. The Imperfect.

Three from the past participle,

1. The Past.
2. The Perfect.
3. The Pluperfect.

Note that in the High Hindī the Retrospective Conditional is said to be formed from the Present Participle. In Maithilī it is apparently formed from the root but the point is very doubtful.

§ 109. Before proceeding further, it is necessary to learn the conjugation of the verb personal, which is as follows.

§ 110. The verb personal is irregular in many respects, different parts being derived from three different roots, of which the infinitives are or are supposed to be.

1. हब *chhab*, to be.
2. थिकब *thikab*, to stand (?)
3. रहब *rahab*, to remain.

It is also defective, only the present and imperfect forms existing. A past participle is also borrowed from the irregular verb होएब *hoeb*, to be.

## CHAPTER VIII.

### THE AUXILIARY VERB.

हब *chhab* &c., to be (not used in this form.)

§ 111.

PRESENT TENSE.

“I am” &c.

FORM I.

*Used when no special respect is attributed to the object.*

MASCULINE.

*a. Honorific.*

1st. P. हम, or हमरा सभ की *ham*, or *ham'rá sabh chhi*,<sup>(1)</sup> I am, or we are.

2nd P. आहाँ, or आहाँ सभ की *ahā'*, or *ahā' sabh chhi*,<sup>(1)</sup> you are.

3rd P. ओ, or ओ सभ हथि *o*, or *o sabh chhath'*,<sup>(3)</sup> he is, or they are.

(1) Optional forms of की are किए *chhi*ai**, and किएक *chhi*ai*k*. The forms किएौ *chhi*au**, किएौक *chhi*au*k* and किएहु *chhi*ah*'*, are also used, but only in the first person.

*b. Non-Honorific.*

1st P. हम, or हमरा सभ ही *ham, or ham'rā sabh chhi,*<sup>(1)</sup> I am, or we are,

2nd P. तौह, or तौहरा सभ छह *tōh, or toharā sabh chah,*<sup>(2)</sup> you are.

3rd P. ओ, or ओ सभ अहि *o, or o sabh achh,*<sup>(4)</sup> he is or they are.

(1) Optional forms for ही are हिए *chhiāi*, हिएक *chhiāik*, हिऔ *chhiāu*, हिऔक *chhiāuk*, and हिअहू *chhiāh*.

(2) Optional forms of छह *chhah* are छै *chhē*, छै *chhāi*, छहक *chhakak* and छहक *chhakik*.

(4) Optional forms of अहि *achh* are छै *chhai*, छैक *chhaik*, हो *chhau*, and होक *chhauk*.

## FEMININE.

The feminine is the same as the masculine, except that in the 2nd Person non-Honorific, the form छहि *chhah'n* is substituted for छह *chhah*.

## FORM. II.

*Used when special respect is attributed to the object.*

## MASCULINE.

*Honorific.*

1st P. हम, or हमरा सभ हियेन्हि, *ham, or ham'rā sabh chhiainh,* I am or we are.

2nd P. अहाँ, or अहाँ सभ हियेन्हि *ahā', or ahā' sabh chhiainh,* You are.

3rd P. ओ, or ओ सभ छथुन्हि *o, or o sabh chhathúnh,* he is, or they are.

(3) An optional form of छथुन्हि *chhathúnh*, is छथोन्हि *chhathính*.

*Non-Honorific.*

1st P. हम or हमरा सभ हियेन्हि, *ham or ham'rā sabh chhiainh,* I am, or we are.

2nd P. तोह or तोहरा सभ छहूनि *tōh*, or *tohará sabh chha-húnh'*, you are.

3rd P. ओ, or ओ सभ छैन्हि *o*, or *o sabh chhainh'*, he is, or they are.

## FEMININE.

The Feminine is the same as the Masculine.

§ 112. Another form of the verb substantive present is derived from the root *thik*. It is conjugated as follows, personal pronouns and meaning being omitted for the sake of brevity.

## FORM I.

*Used when no special respect is attributed to the object.*

## MASCULINE.

*Honorific.**Non-Honorific.*

1st P. थिकहुं *thikah'ñ*,<sup>1</sup>

थिकहुं *thikah'ñ*<sup>1</sup>

2nd P. थिकहुं *thikah'ñ*,<sup>1</sup>

थिकाह *thikáh*,<sup>2</sup>

3rd P. थिकाह *thikáh*,<sup>3</sup>

थिक *thik*.<sup>4</sup>

(1) Optional forms for थिकहुं *thikah'ñ* are थिकिह *thikiai*, and थिकिह *thikiai*. The forms थिकिह *thikiau*, थिकिह *thikiau*, and थिकिह *thikiah* are also used but only in the first person.

(2) Optional forms for थिकाह *thikáh* (2nd Person non-Honorific) are थिके *thikē*, थिके *thikaiñ*, थिकह *thikahak*, and थिकह *thikahik*.

(4) Optional forms for थिक *thik* are थिक *thik*, थिके *thikai*, थिके *thikaik*, थिके *thikau*, and थिके *thikauk*.

## FEMININE.

*Honorific.**Non-Honorific.*

1st P. थिकहुं *thikah'ñ*,<sup>1</sup>

थिकहुं *thikah'ñ*,<sup>1</sup>

2nd P. थिकहुं *thikah'ñ*,<sup>1</sup>

थिकिह *thikih*,<sup>2</sup>

3rd P. थिकिह *thikih*,<sup>3</sup>

थिकि *thik*.<sup>4</sup>

(1) Optional forms of चिकहुं *thikah'n* are already given under the masculine.

(2 & 3) An optional form of चिकीह *thikih* is चिकीहि *thikih'*.

(4) Optional forms of चिकि *thik'* are given under the masculine, as optional forms of चिक *thik*.

#### FORM II.

*Used when special respect is attributed to the object.*

#### MASCULINE.

##### *Honorific.*

##### *Non-Honorific.*

1st P.	चिकिरेन्हि <i>thikiainh'</i> , <sup>1</sup>	चिकिरेन्हि <i>thikiainh'</i> , <sup>1</sup>
2nd P.	चिकिरेन्हि <i>thikiainh'</i> , <sup>1</sup>	चिकहुन्हि <i>thik'húnh'</i> , <sup>2</sup>
3rd P.	चिकयून्हि <i>thik'thúnh'</i> , <sup>3</sup>	चिकीन्हि <i>thikainh'</i> . <sup>4</sup>

(3) An optional form is चिकीनिहि *thik'thính'*.

#### FEMININE.

The Feminine is the same as the Masculine.

§ 113. NOTE. Wherever the persons of हो *chhi* can be used, the corresponding forms of चिकहुं *thikah'n* can also be used. This rule is universal, and must be noted. हो *chhi* is used as an auxiliary in forming the present and perfect tenses of other verbs, and in those cases चिकहुं *thikah'n* can always be substituted for it. In the verbal paradigms, I shall only give हो *chhi* as an auxiliary, but it must never be forgotten that चिकहुं can also be used.

#### IMPERFECT TENSE.

§ 114.

“I was” etc.

#### FORM I.

*Used when no special respect is attributed to the object.*

##### *a. Honorific.*

1st P. हम, or हमरा सब चकहुं *ham*, or *ham'rá sabh chhaluh'n'*,  
I was or we were.

2nd P. अहँ, or अहँ सभ छलहुँ *ahā', or ahā' sabh chhalah'ñ,*  
you were.

3rd P. ओ, or ओ सभ छलाह *o, or o sabh chhalāh,* he was or  
they were.

(1) Optional forms of छलहुँ are छलियै *chhaliai*, and छलियैक *chhaliaik*.  
The forms छलियौ *chhaliau*, छलियौक *chhaliauk* and छलियहु *chhaliah'* are also  
used, but only in the 1st Person.

*b. Non-Honorific.*

1st P. हम, or हमरा सभ छलहुँ *ham, or ham'rā sabh chhalah'ñ,*  
I was, or we were.

2nd P. तौह, or तोहरा सभ छलाह *tōh, or toharā sabh chhalāh,*  
you were.

3rd P. ओ, or ओ सभ छल *o, or o sabh chhal,* he was, or they  
were.

(1) Optional forms of छलहुँ *chhalah'ñ* are given above.

(2) Optional forms of छलाह *chhalāh* are छलै *chhalē*, छलै *chhalāi*, छलहक *chhal'hak*, and छलहीक *chhal'hik*.

(3) Optional forms of छल *chhal* are छलै *chhalai*, छलैक *chhalaiik*, छलौ *chhalau*, and छलौक *chhalauk*.

FEMININE.

(*Personal pronouns, and meanings are omitted to save space.*)

*Honorific.*

*Non-Honorific.*

1st P. छलहुँ *chhalah'ñ,*

छलहुँ *chhalah'ñ,*

2nd P. छलहुँ *chhalah'ñ,*

छलीह *chhalih,*

3rd P. छलीह *chhalih,*

छलि *chhal'.*

(1) Optional forms of छलहुँ are given above.

(2&3) An optional form of छलीह *chhalih* is छलीहि *chhalih'.*

(4) Optional forms of छलि *chhal'*, are given under the masculine as  
optional forms of छल *chhal*.

## FORM II.

*Used when special respect is attributed to the object.*

## MASCULINE.

a. *Honorific.*

1st P. हम, or हमरा सभ हजियेन्हि ham, or ham'rá sabh chhaliainh', I am or we were.

2nd P. अहाँ or अहाँ सभ हजियेन्हि ahā', or ahā' sabh chhaliainh', you were.

3rd P. ओ or ओ सभ हजियेन्हि o, or o sabh chhal'thúnh'.<sup>3</sup> He was or they were.

(3) An optional form of हजियेन्हि chhal'thúnh', is हजियीन्हि chhal'thính'.

b. *Non-Honorific.*

1st P. हम or हमरा सभ हजियेन्हि ham, or ham'rá sabh chhaliainh', I was, or we were.

2nd P. तौह, or तौहरा सभ हजियेन्हि tōh, or tohará sabh chhal'húnh', You were.

3rd P. ओ, or ओ सभ हजियेन्हि o, or o sabh chhalainh'. He was, or they were.

## FEMININE.

The Feminine is the same as the Masculine.

§ 115. Another form of the imperfect of the verb substantive is formed from the root रह rah. It is conjugated as follows, Personal Pronouns and meaning being omitted for the sake of brevity.

## FORM I.

*Used when no special respect is attributed to the object.*

## MASCULINE

*Honorific.*

1st P. रही रही<sup>1</sup>

2nd P. रही रही<sup>2</sup>

3rd P. रहियि rahath<sup>3</sup>

*Non-Honorific.*

रही रही<sup>1</sup>

रह रह rahah,<sup>2</sup>

रही rahau.<sup>4</sup>



(1) Other forms are रहिए *rahiai*, रहिएक *rahiaik*. The forms रहियो *rahiau*, रहियोक *rahiauk* and रहियहु *rahiah'*, are also used, but only in the first person.

(2) Other forms are रह *rah*, रहहक *rahahak*, and रहहोक *rahahik*.

The Feminine is the same as the Masculine, except that the form रहैहि *rahāh'n* is substituted for रहह *rahah* of the 2nd Person non-Honorific:

#### FORM II.

*Used when special respect is attributed to the object.*

#### MASCULINE.

##### Honorific.

1st P. रहियेहि *rahiaih'*,<sup>1</sup>

2nd P. रहियेहि *rahiaih'*,<sup>2</sup>

3rd P. रहयूहि *rah'thūnh'*,<sup>3</sup>

##### Non-Honorific.

रहियेहि *rahiaih'*,<sup>1</sup>

रहयूहि *rah'hūnh'*,<sup>2</sup>

रहैहि *rahaih'*.<sup>4</sup>

(3) Another form is रहयोहि *rah'thīnh'*.

#### FEMININE.

The Feminine is the same as the Masculine.

§ 116. NOTE. Wherever the persons of रहहु *chalah'n* can be used, the corresponding forms of रहै *rahī* can also be used. This rule is universal, and must be noted. रहहु *chhalah'n* is used as an auxiliary in forming the imperfect and pluperfect tenses of other verbs, and in those cases रहै *rahī* can always be substituted for it. In the verbal paradigms I shall only give रहहु *chhalah'n* as an auxiliary, but it must never be forgotten that रहै *rahī* can also be used.

§ 117. The only remaining form in use is as follows :—

#### PAST PARTICIPLE.

Masculine, भेल *bhel*.

Feminine, भेलि *bhel'*.

## CHAPTER IX.

## THE TRANSITIVE VERB.

§ 118. I now proceed to give the conjugation in full of the transitive verb देख् *dekhāb* to see. I shall not discuss the numerous personal terminations, for they are too many, and their origin is too obscure for me to attempt any satisfactory explanation concerning many of them. I shall first, however, as briefly as possible describe the formation of the Tense stems to which the personal terminations are attached.

§ 119. (1) Tenses formed from the Root.

a. The stem of the Prospective Conditional is the root itself unaltered, to which the personal terminations are added directly.

§ 120. b. The Future has two distinct stems, one formed by adding °अब-*ab* directly to the root, and the second by adding °अत-*at* either directly to the root, or with an intermediate °इ-*i* (in the latter case the initial °अ-*a* of the stem termination being omitted). We thus get देख् *dekhāb*, and देखत *dekhat*, or देखित *dekhit*. To either of these stems the termination °ग-*ga*, can optionally be suffixed. It seems to me that one of these forms is derived from the infinitive. That the future is frequently formed from infinitives is well known to students of comparative philology. Familiar examples are the Sanskrit भवितामि *bhavitāmi* "I am to be"\* or "I shall be" and the French *j'aimer-ai* "I have to love", or "I shall love". In the same way we have देख् *dekhāb-ga* "I go to see", that is "I shall see." In ordinary conversation the final termination °ग-*ga* may be left out, but the above is the full form, and it is that to which we must look for a derivation.

§ 121. With respect to the stem देखित *dekhit* or देखत *dekhat*, I have no distinct suggestion to make as to its formation. It seems to be connected in some way with the present participle, but how I do not know.

§ 122. I venture to suggest one derivation of this form, which I only put forward to invite discussion, and not with any persuasion as to its truth. Is it possible that देखित *dekhit* may be connected with a low Sanskrit form of दर्शिता *darśita*, the less common form of the periphrastic future of दृश् *drīś* "to see"? The derivation does not seem to me to be very violent, but I have no proof to offer of it, and only put it forward as a suggestion and nothing more.

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\* भविता "a be-er" is evidently closely connected with the infinitive भवितु "to be".

§ 123. The stem of the Imperative is the root itself, to which the personal terminations are added direct.

§ 124. *d.* I have been in some doubt as to whether I ought to class the Retrospective Conditional as derived from the root, or from the present participle. In the cognate modern languages the corresponding tense is usually said to be derived from the latter, but I hesitate in following suit in this case, the characteristic diphthong ऐ *ai*, of the present participle being absent from the tense, except in one form of the 3rd person non-Honorific (देखैत *dekhaiit*). As the stem of this tense is similar in form to the second stem of the future (viz. देखित *dekhit*) I have classed it as a tense derived from the root.

§ 125. Tenses formed from the Present Participle.

*a & b.* Both Present and Imperfect are periphrastic; and are formed by subjoining the conjugated Present and Imperfect tenses of the auxiliary verb directly to the Present Participle.

§ 126. (3) Tenses formed from the Past Participle.

*a.* The stem of the past tense is formed by adding the personal terminations to the Past Participle direct.

§ 127. *b.* There are two conjugational forms of the Perfect.

The first is formed by subjoining the word अछि *achhi* "he is" to the conjugated Past tense. How any meaning is arrived at out of this queer compound I do not pretend to say.

§ 128. The second conjugational form of the Perfect is obtained by subjoining the conjugated Present tense of the verb substantive to a slightly modified form of the Past Participle.

§ 129 *c.* The Pluperfect is formed by subjoining the Imperfect tense of the verb substantive to the same modified form of the Past Participle which we observed in the Perfect.

§ 130. It will be convenient, as an aid to memory, to give the tenses in the order given in § 108, and not in order of time.

## CONJUGATION OF A TRANSITIVE VERB.

## ACTIVE VOICE.

Model Verb देख *dekhā*, "to see".

## PRINCIPAL PARTS.

§ 131.

Root	... देख <i>dekh</i> , "see."
Present participle	... देखैत <i>dekhait</i> , "seeing".
Past participle	... देखल <i>dekhāl</i> , "seen".

1. Four tenses are formed from the root देख *dekh*.

§ 132. a. THE PROSPECTIVE CONDITIONAL or SIMPLE PRESENT.

"(If) I see," (If) I should see," etc.\*

## FORM I.

*Used when no special respect is attributed to the object.*

## MASCULINE.

*Honorific.**Non-Honorific.*

1st. P. देखी <i>dekhī</i> , <sup>1</sup>	देखी <i>dekhī</i> . <sup>1</sup>
2nd P. देखी <i>dekhī</i> , <sup>1</sup>	देखह <i>dekhah</i> , <sup>2</sup>
3rd P. देखथि <i>dekhath</i> , <sup>3</sup>	देखौ <i>dekhau</i> . <sup>4</sup>

(1) Other forms are देखि *dekhī*, देखिऐ *dekhīai*. The forms देखिनी *dekhīni*, देखिनीक *dekhīnik*, and देखिणहु *dekhīah*,<sup>5</sup> are also used, but only in the first person.

(2) Other forms are देख *dekh*, देखह *dekhah*, देखही *dekhāhī*.

The FEMININE is conjugated like the masculine; except that in the 2nd person non-Honorific the form देखह *dekhah* is not used, the form देखिं *dekhāh'ā* being used instead.

\* In poetry this tense is frequently used in the sense of the Present. It is then called the SIMPLE PRESENT in contradistinction to the PERIPHRASTIC PRESENT formed from the Present Participle.

## FORM. II.

*Used when special respect is attributed to the object.*

## MASCULINE.

*Honorific.**Non-Honorific.*1st P. देखिरेन्हि *dekhiainh'*,<sup>1</sup>देखिरेन्हि *dekhiainh'*,<sup>1</sup>2nd P. देखिरेन्हि *dekhiainh'*,<sup>1</sup>देखइन्हि *dekh'húnh'*,<sup>2</sup>3rd P. देखथुन्हि *dekh'thúnh'*,<sup>3</sup>देखौन्हि *dekhaunh'*.<sup>4</sup>

(1) Another form is देखिऔन्हि *dekhiainh'*, which, however, is only used in the first person.

The FEMININE is the same as the masculine.

## § 133.

## b. THE FUTURE.

"I shall or will see," etc.

## FORM I.

*Used when no special respect is attributed to the object.*

## MASCULINE.

*Honorific.**Non-Honorific.*1st P. देखब *dekhab'*,<sup>1</sup>देखब *dekhab'*,<sup>1</sup>2nd P. देखब *dekhab'*,<sup>1</sup>देखबइ *dekh'bah'*,<sup>2</sup>3rd P. देखताइ *dekh'táh'*,<sup>3</sup>देखत *dekhat'*.<sup>4</sup>

(1) Other forms are देखबै *dekh'bai*, देखबैक *dekh'baik*, देखतिऐ *dekh'tiai*, देखतिऐक *dekh'tiaik*, देखितहु *dekhitāh'ñ*, and देखिअहु *dekhiāh'*. The forms देखबौ *dekh'bau*, देखबौक *dekh'bauk*, देखतिऔ *dekh'tiau*, देखतिऔक *dekh'tiauk*, देखिऔ *dekhiāu*, देखिऔक *dekhiāuk*, and देखीग *dekhīga*, are also used, but only in the first person.

(2) Other forms are देखबै *dekh'bē*, देखबइक *dekh'bahak*, and देखबइीक *dekh'bahīk*.

(4) Other forms are देखते *dekh'tai*, देखतेक *dekh'taik*, देखती *dekh'tau*, देखतीक *dekh'tauk*.

In the FEMININE the following forms are substituted.

For 2, देखती *dekh'tāh'ñ*.

For 3, देखती *dekh'tāh*, or देखति *dekh'tih*.

For 4, देखति *dekhāt* instead of देखत *dekhāt*. The remaining forms are common to both genders.

#### FORM II.

*Used when special respect is attributed to the object.*

##### MASCULINE.

###### *Honorific.*

###### *Non-Honorific.*

1st P. देखैनि <i>dekh'bainh'</i> , <sup>1</sup>	देखैनि <i>dekh'bainh'</i> , <sup>1</sup>
2nd P. देखैनि <i>dekh'bainh'</i> , <sup>1</sup>	देखवूनि <i>dekh'bahúnh'</i> , <sup>2</sup>
3rd P. देखूनि <i>dekh'thúnh'</i> , <sup>3</sup>	देखैनि <i>dekh'tainh'</i> . <sup>4</sup>

(3) Another form is देखीनि *dekh'thính'*.

The FEMININE the same as the masculine.

NOTE. That to all the above forms, with the exception of देखी *dekhíga*, the termination °न-*ga*, can optionally be added. In this syllable the inherent °अ-*a*, is pronounced. E. g. देख *dekhāb*, or देखन *dekhāb'ga*.

#### § 134.

##### THE IMPERATIVE.

"Let me see," "See thou," etc.

##### FORM I.

*Used when no special respect is attributed to the object.*

##### MASCULINE.

###### *Honorific.*

###### *Non-Honorific.*

1st P. देखू <i>dekhú'</i> , <sup>1</sup>	देखू <i>dekhú'</i> , <sup>1</sup>
2nd P. देखू <i>dekhú'</i> , <sup>1</sup>	देखह <i>dekhah'</i> , <sup>2</sup>
3rd P. देखथु <i>dekhath'</i> , <sup>3</sup>	देखौ <i>dekhau'</i> . <sup>4</sup>

\* NOTE. The final °अ-*a* in this form is pronounced.

(1) Other forms are देखिरे *dekhiai*, देखिरेक *dekhiaik*, and देखिरेक *dekhiah'*. The forms देखिचौ *dekhiau*, and देखिचौक *dekhiauk*, are also used, but only in the first person.

(2) Other forms are देख *dekh*, देखइक *dekhahak*, and देखइक *dekhahik*.

The FEMININE is conjugated like the masculine, except that in the 2nd person non-Honorific the form देखइ *dekhah*, is not used, the form देखिई *dekhah'ñ* or देखिई *dekhāñ'ñ* being used instead.

## FORM II.

*Used when special respect is attributed to the object.*

### MASCULINE.

#### Honorific.

#### Non-Honorific.

1st P. देखिरेन्हि *dekhiainh'*,<sup>1</sup>

देखिरेन्हि *dekhiainh'*,<sup>2</sup>

2nd P. देखिरेन्हि *dekhiainh'*,<sup>1</sup>

देखइन्हि *dekh'húnh'*,<sup>2</sup>

3rd P. देखइन्हि *dekh'thúnh'*,<sup>3</sup>

देखौन्हि *dekhaunh'*.<sup>4</sup>

(1) Another form is देखिचौन्हि *dekhiaunh'*

The FEMININE is the same as the masculine.

## § 135. d. THE RETROSPECTIVE CONDITIONAL.

"If I had seen," etc.

### FORM I.

*Used when no special respect is attributed to the object.*

### MASCULINE.

#### Honorific.

#### Non-Honorific.

1st P. देखितउं *dekhitah'ñ*,<sup>1</sup>

देखितउं *dekhitah'ñ*,<sup>2</sup>

2nd P. देखितउं *dekhitah'ñ*,<sup>1</sup>

देखितइ *dekhitah*,<sup>2</sup>

3rd P. देखितथि *dekhitath'*,<sup>3</sup>

देखैत *dekhaith*.<sup>4</sup>

(1) Other forms are: देखितिए *dekhitai*, and देखितिएक *dekhitaiak*. The forms देखितिऔ *dekhitiau*, देखितिऔक *dekhitaiak*, and देखितइ *dekhitah*, are also used, but only in the 1st Person.

(2) Other forms are देखितै *dekhitē*, देखितइक *dekhitahak*, and देखितहौक *dekhitahik*.

(4) Other forms are देखितै *dekhitai*, देखितैक *dekhitaiak*, देखितौ *dekhitau* and देखितौक *dekhitauk*.

The FEMININE is conjugated like the masculine, except that, in the 2nd person non-Honorific, the form देखितइ *dekhitah* is not used; the form देखितहिं *dekhitah'ñ* or देखितहिं *dekhitāh'ñ* being used instead.

## FORM II.

*Used when special respect is attributed to the object.*

### MASCULINE.

#### Honorific.

#### Non-Honorific.

1st P. देखितियेन्हि <i>dekhitiainh'</i> , <sup>1</sup>	देखितियेन्हि <i>dekhitiainh'</i> , <sup>1</sup>
2nd P. देखितियेन्हि <i>dekhitiainh'</i> , <sup>1</sup>	देखितइन्हि <i>dekhitahúnh'</i> , <sup>2</sup>
3rd P. देखितयून्हि <i>dekhit'thúnh'</i> , <sup>3</sup>	देखितैन्हि <i>dekhitainh'</i> . <sup>4</sup>

(3) Another form is देखितयौहिं *dekhit'thính'*.

The FEMININE is the same as the masculine.

§ 136.

2. Two tenses are formed from the Present Participle देखैत *dekhait*.

### a. THE PRESENT.

"I see or am seeing," etc.

#### FORM I.

*Used when no special respect is attributed to the object.*

### MASCULINE.

#### Honorific.

#### Non-Honorific.

1st P. देखैत ह्री <i>dekhait chhí'</i> , <sup>1</sup>	देखैत ह्री <i>dekhait chhí'</i> , <sup>1</sup>
2nd P. देखैत ह्री <i>dekhait chhí'</i> , <sup>1</sup>	देखैत हइ <i>dekhait chhah'</i> , <sup>2</sup>
3rd P. देखैत हयि <i>dekhait chhath'</i> , <sup>3</sup>	देखैत अहि <i>dekhait achh'</i> . <sup>4</sup>



(1) For the auxiliary *हो* *chhi* may be used *हिए* *chhi**ai*, and *हिएक* *chhi**ai**k*. The forms *हियो* *chhi**ai**u*, *हियोक* *chhi**ai**u**k*, and *हियउ* *chhi**ai**h*', are also used, but only in the first person.

(2) Other forms of the auxiliary are *हैं* *chhē*, *है* *chhāi*, *हहक* *chhahak*, and *हहो* *chhahik*.

(4) Other forms of the auxiliary are *है* *chhai*, *हैक* *chhaik*, *हो* *chhau*, and *हो* *chhauk*.

#### FEMININE.

The FEMININE is conjugated like the masculine, except that the feminine form of the Present Participle, *देखैति* *dekhait'*, is used instead of the masculine form *देखैत* *dekhait*. E. g. *देखैति हो* *dekhait' chhi*, instead of *देखैत हो* *dekhait chhi*. The form *देखैति हह* *dekhait' chhah* (which might be expected as the 2nd person non-Honorific) is not used, *देखैति हहि* *dekhait' chhah'ñ* or *देखैति हहिं* *dekhait' chhah'ñ* being substituted.

#### FORM II.

*Used when special respect is attributed to the object.*

#### MASCULINE.

##### *Honorific.*

1st P. देखैत हियेनि *dekhait chhiainh'*;

2nd P. देखैत हियेनि *dekhait chhiainh'*;

3rd P. देखैत हयूनि *dekhait chhathūnh'*;

##### *Non-Honorific.*

1st P. देखैत हियेनि *dekhait chhiainh'*;

2nd P. देखैत हयूनि *dekhait chhathūnh'*;

3rd P. देखैत हैनि *dekhait chhainh'*;

(3) Another form of the Auxiliary is *हथोनि* *chhathīnh'*.

The FEMININE is conjugated like the masculine, except that the feminine form of the Present Participle is used as explained above.

OBSERVE.—In all the above forms, when masculine, the final °त-*t*, of the Present Participle may be, and usually is, omitted. The Participle and auxiliary then form one word. E. g. देखैत की *dekhait chhī*, or देखैकी *dekhaichhī*. Similarly, when feminine, the final °ति-*t* of the participle may be omitted. E. g. देखैति की *dekhait chhī*, or देखैकी *dekhaichhī*.

## § 137.

## b. THE IMPERFECT.

“ I was seeing,” etc.

## FORM I.

*Used when no special respect is attributed to the object.*

## MASCULINE.

*Honorific.*

1st P. देखैत हजळ *dekhait chhalah'ñ*,<sup>1</sup>

2nd P. देखैत हजळ *dekhait chhalah'ñ*,<sup>1</sup>

3rd P. देखैत हजाह *dekhait chhalāh*,<sup>3</sup>

*Non-Honorific.*

1st P. देखैत हजळ *dekhait chhalah'ñ*,<sup>1</sup>

2nd P. देखैत हजाह *dekhait chhalāh*,<sup>2</sup>

3rd P. देखैत हज *dekhait chhal*.<sup>4</sup>

(1) Other forms of the auxiliary हजळ *chhalah'ñ*, are हजिरे *chhaliai*, and हजिरेक *chhaliaiik*. The forms हजिपी *chhaliau*, हजिपीक *chhaliauk*, and हजळ *chhalah'* are also used, but only in the first person.

(2) Other forms of the auxiliary are हलै *chhalē*, हलै *chhalāi*, हलहक *chhal'hak*, हलहीक *chhal'hīk*.

(4) Other forms of the auxiliary are हलै *chhalai*, हलैक *chhalaiik*, हलौ *chhalau*, and हलौक *chhalauk*,

## FEMININE.

As explained under the head of the present tense, the Present Participle takes the form देखैति *dekhait'* in the feminine. Also, in the feminine, the form हखीह *chhaláh*, or हखीहि *chhaláh'* is substituted for हखाह *chhaláh*, of the 3rd person Honorific, and 2nd person non-Honorific, and the form हखि *chhal'* is substituted for हव *chhal* of the 3rd person non-Honorific.

## FORM II.

*Used when special respect is attributed to the object.*

## MASCULINE.

*Honorific.*

1st P. देखैत हखियेनि *dekhait chhalaiainh'*,<sup>1</sup>

2nd P. देखैत हखियेनि *dekhait chhalaiainh'*,<sup>2</sup>

3rd P. देखैत हखयूनि *dekhait chhal'thúnh'*,<sup>3</sup>

*Non-Honorific.*

1st P. देखैत हखियेनि *dekhait chhalaiainh'*,<sup>1</sup>

2nd P. देखैत हखइनि *dekhait chhal'húnh'*,<sup>2</sup>

3rd P. देखत हखैनि *dekhait chhalainh'*.<sup>4</sup>

(3) Another form of the auxiliary is हखीनि *chhal'thính'*.

## FEMININE.

As in the Present Tense, the present participle takes the feminine termination °ति-*t'*. In other respects the feminine of this form is the same as the masculine.

Observe.—As in the present tense, the masculine termination °त-*t*, and the feminine termination °ति-*t'* of the present participle may optionally be omitted. E. g. देखैत हखइ *dekhait chhalah'n* or देखैहखइ *dekhai-chhalah'n*. The latter is the more usual form.

§ 138.

3. Three tenses are formed from the Past Participle देखल *dekhāl*.

## a. THE PAST.

“I saw,” etc.

## FORM I.

*Used when no special respect is attributed to the object.*

## MASCULINE.

*Honorific.**Non-Honorific.*1st P. देखलहुँ *dekh'lah'ñ,*<sup>1</sup>देखलहुँ *dekh'lah'ñ,*<sup>1</sup>2nd P. देखलहुँ *dekh'lah'ñ,*<sup>1</sup>देखलहुँ *dekh'lah,*<sup>2</sup>3rd P. देखलहि *dekh'lanh',*<sup>3</sup>देखलहुँ *dekhalak'*

(1) Other forms are देखल *dekhāl*, देखलिये *dekh'liai*, देखलियेक *dekhaliak*, देखलै *dekh'lai* देखलैक *dekh'laik*, and देखली *dekh'li*. The forms देखलियी *dekh'liau*, देखलियीक *dekh'liauk*, देखली *dekh'lau*, देखलीक *dekh'lauk*, and देखलियहुँ *dekh'liak'* are also used, but only in the first person.

(2) Other forms are देखलै *dekh'lē*, देखलै *dekh'lāi*, देखलहुँ *dekh'lahak*, and देखलहुँ *dekh'lahik*.

(4) Other forms are देखलकै *dehal'kai*, देखलकैक *dehal'kaik*, देखलकौ *dehal'kau*, and देखलकौक *dehal'kauk*.

## FEMININE.

The following forms are substituted :—

In (1). For देखल *dekhāl*; देखल *dekhāl*.In (2). For देखलहुँ *dekh'lah*; देखलियेहि *dekh'lih'*, or देखली<sup>2</sup>हि *dekh'li'h'*.

## FORM II.

*Used when special respect is attributed to the object.*

## MASCULINE.

*Honorific.**Non-Honorific.*1st P. देखलैहि *dekh'lainh',*<sup>1</sup>देखलैहि *dekh'lainh',*<sup>1</sup>2nd P. देखलैहि *dekh'lainh',*<sup>1</sup>देखलहुँहि *dekh'lahúnh',*<sup>2</sup>3rd P. देखलहुँहि *dekhāl'thúnh',*<sup>3</sup>देखलकैहि *dekhāl'kainh'.<sup>4</sup>*

- (1) Another form is देखिएनिह *dekh'liainh'*.  
 (2) Another form is देखलबोनिह *dekh'al'thinh'*.

## FEMININE.

The FEMININE is the same as the Masculine.

§139.

## b. THE PERFECT.

" I have seen", etc.

## FIRST CONJUGATIONAL FORM.

*Formed by adding the third person present non-honorific of the auxiliary verb, as a suffix to the various forms of the past.*

## FORM I.

*Used when no special respect is attributed to the object.*

## MASCULINE.

*Honorific.*

- 1st P. देखलहुँ अहि *dekh'lah'ñ achh'*,  
 2nd P. देखलहुँ अहि *dekh'lah'ñ achh'*,  
 3rd P. देखलहि अहि *dekh'lanh' achh'*,<sup>3</sup>

*Non-Honorific.*

- 1st P. देखलहुँ अहि *dekh'lah'ñ achh'*,  
 2nd P. देखलह अहि *dekh'lah achh'*,  
 3rd P. देखलक अहि *dekh'lak achh'*.<sup>4</sup>

(1) Other forms are देखल अहि *dekh'al achh'*, देखिए अहि *dekh'liai achh'*, देखिएक अहि *dekh'liaik achh'*, देखलै अहि *dekh'lai achh'*, देखलैक अहि *dekh'laik achh'*, and देखली अहि *dekh'li achh'*. The forms देखलियो अहि *dekh'liou achh'*, देखलियोक अहि *dekh'liouk achh'*, देखली अहि *dekh'lau achh'*, देखलीक अहि *dekh'lauk achh'*, and देखलियहुँ अहि *dekh'liah' achh'*, are also used but only in the first person.

(2) Other forms are देखैँ अहि *dekh'lē achh'*, देखैँ अहि *dekh'lāi achh'*, देखलह अहि *dekh'lahak achh'*, देखलीक अहि *dekh'lahīk achh'*.

(4) Other forms are देखलैँ अहि *dekhal'kai achh'*, देखलैँक अहि *dekhal'-kai achh'*, देखलौँ अहि *dekhal'kau achh'*, and देखलौँक अहि *dekhal'kauk achh'*.

#### FEMININE.

The following forms are substituted :—

In (1) For देख *dekhal*; देखि *dekhal'*.

In (2) For देखल *dekh'lah*; देखलिहि *dekh'lih'*, or देखलीँहि *dekh'lī'h'*.

#### FORM II.

*Used when special respect is attributed to the object.*

#### MASCULINE.

##### *Honorific.*

1st P. देखलैँहि अहि *dekh'lainh' achh'*,

2nd P. देखलैँहि अहि *dekh'lainh' achh'*,

3rd P. देखललूँहि अहि *dekhal'thūnh' achh'*.

##### *Non-Honorific.*

1st P. देखलैँहि अहि *dekh'lainh' achh'*,

2nd P. देखललूँहि अहि *dekh'lahūnh' achh'*,

3rd P. देखललौँहि अहि *dekhal'kainh' achh'*.

(1) Another form is देखलिऐँहि अहि *dekh'liainh' achh'*.

(3) Another form is देखललौँहि अहि *dekhal'thūih' achh'*.

#### FEMININE.

The FEMININE is the same as the Masculine.

## § 140. SECOND CONJUGATIONAL FORM.

*Formed by adding the present tense of the auxiliary verb to an inflected form of the Past Participle.*

## FORM I.

*Used when no special respect is attributed to the object.*

## MASCULINE.

*Honorific.**Non-Honorific.*

- 1st P. देखनें की *dekh'lē chhī,*<sup>1</sup> देखनें ही *dekh'lē chhī,*<sup>1</sup>  
 2nd P. देखनें की *dekh'lē chhī,*<sup>1</sup> देखनें हू *dekh'lē chhah,*<sup>2</sup>  
 3rd P. देखनें हू *dekh'lē chhath,*<sup>3</sup> देखनें अहि *dekh'lē achh.*<sup>4</sup>

(1) Other forms of the auxiliary may be substituted, as in the Present Tense. *q. v.*

(2) Other forms of the auxiliary may be substituted, as in the Present Tense. *q. v.*

(4) Other forms of the auxiliary may be substituted, as in the Present Tense. *q. v.*

## FEMININE.

The FEMININE is the same as the masculine, except that in the 2nd Person Non-Honorific the form देखनें हू *dekh'lē chhah* is not used; the form देखनें हूँ *dekh'lē chhah'ñ* or देखनें हूँ *dekh'lē chhāh'ñ* being substituted.

## FORM II.

*Used when special respect is attributed to the object.*

## MASCULINE.

*Honorific.*

- 1st P. देखनें हिरैन्हि *dekh'lē chhiainh,*<sup>1</sup>  
 2nd P. देखनें हिरैन्हि *dekh'lē chhiainh,*<sup>1</sup>  
 3rd P. देखनें हयून्हि *dekh'lē chhathūnh,*<sup>3</sup>

*Non-Honorific.*1st P. देखे दिरेनि *dekh'lē chhiainh'*;2nd P. देखे हकःनि *dekh'lē chhakúnh'*;3rd P. देखे हैनि *dekh'lē chhainh'*;

(3) As in the Present, another form of the auxiliary is हथीनि *chhathính'*.

## FEMININE.

The FEMININE is the same as the masculine.

## § 141. c. THE PLUPERFECT.

"I had seen," etc.

## FORM I.

*Used when no special respect is attributed to the object.*

## MASCULINE.

*Honorific.*1st P. देखे हणउं *dekh'lē chhalah'ñ'*;2nd P. देखे हणउं *dekh'lē chhalah'ñ'*;3rd P. देखे हणाह *dekh'lē chhaláh'*;*Non-Honorific.*1st P. देखे हणउं *dekh'lē chhalah'ñ'*;2nd P. देखे हणाह *dekh'lē chhaláh'*;3rd P. देखे हण *dekh'lē chhal'*;

(1) Other forms of the auxiliary may be substituted as in the Imperfect Tense. *q. v.*



(2) Other forms of the auxiliary may be substituted as in the Imperfect Tense. *q. v.*

(4) Other forms of the auxiliary may be substituted as in the Imperfect Tense. *q. v.*

#### FEMININE.

In the FEMININE the following forms are substituted.—

In (2 & 3). For देखिँ हवाइ *dekh'lē chhalāh*; देखिँ हवीइ *dekh'lē chhalāh*, or देखिँ हवीइ *dekh'lē chhalāh*. The remaining forms are common to both genders.

In (4). For देखिँ हव *dekh'lē chhal*; देखिँ हवि *dekh'lē chhal*.

#### FORM II.

*Used when special respect is attributed to the object.*

#### MASCULINE.

##### *Honorific.*

1st P. देखनें हजियेन्हि *dekh'lē chhaliainh*,<sup>1</sup>

2nd P. देखनें हजियेन्हि *dekh'lē chhaliainh*,<sup>2</sup>

3rd P. देखनें हवयून्हि *dekh'lē chhal'thính*,<sup>3</sup>

##### *Non-Honorific.*

1st P. देखनें हजियेन्हि *dekh'lē chhaliainh*,<sup>1</sup>

2nd P. देखनें हवइन्हि *dekh'lē chhal'hính*,<sup>2</sup>

3rd P. देखनें हवेन्हि *dekh'lē chhalainh*.<sup>3</sup>

(3) Another form is देखेँ हववीन्हि *dekh'lē chhal'thính*.

#### FEMININE.

The FEMININE is the same as the masculine.

§ 142. *Participles—Declinable.*

## ADJECTIVE PARTICIPLES.

Present, 'seeing'.

## MASCULINE.

देखैत *dekhait*.

## FEMININE.

देखैति *dekhait'*.

Past, 'seen'.

## MASCULINE.

देखल, देखल भेल, *dekhal*, or *dekhal bhel*.

## FEMININE.

देखनि, देखल भेलि, *dekhal'*, or *dekhal bhel'*.§ 143. *Participles—Indeclinable.*

## CONJUNCTIVE PARTICIPLES.

'seeing', 'having seen'.

देखिकँ *dekhikā*, देखिकैँ *dekhikāi*, देखिकैँकँ *dekhikaikā*,

## ADVERBIAL PARTICIPLES.

देखितहिँ *dekhitah'ñ*, 'on seeing', 'in the act of seeing'.§ 144. *Precative or Respectful Forms.*

## 1. RESPECTFUL IMPERATIVE.

देखल जाय *dekhal jáy* and देखल जाओ *dekhal jáo*, 'be you,' or 'ye pleased to see'.

## 2.

## RESPECTFUL FUTURE.

देख ज़ायत *dekhal jâet*, or देख ज़ायत *dekhal jâet'ga*, 'you will see,' or 'will be pleased to see'.

## 8.

## MILD IMPERATIVE.

देखि *dekhiha*, 'see you', or 'see ye'.

## INFINITIVE or VERBAL NOUN.

§ 145.

देख *dekhab*, 'to see'.

## CHAPTER X.

## THE INTRANSITIVE VERB.

§ 146. Theoretically speaking, as already pointed out, the Neuter Verb should be wanting in all those tense-forms, which in the Transitive Verb fall under Form II ; i. e. those in which special respect is attributed to the object. Such, however, is not altogether the case, for the Neuter Verb, while affecting most of the tense-forms of Form I, also indulges pretty freely in those of Form II. What tense forms it uses and what it discards will be learned from the following paradigms.

§ 147. The conjugation of the Past Tense, in the Neuter Verb, differs in many respects from that of the same tense in the Verb Transitive, and should be noted.

In the Transitive Verb there are two conjugational forms of the Perfect Tense. In the Neuter Verb there is only one. It is formed by subjoining the word चकि *achh'*, to the conjugated Past Tense. Only one or two inflexions of the second conjugational form are used in the 2nd person non-honorific.

§ 148. The verb सुत *sutab* 'to sleep', is an example of a verb whose

root-vowel (ऊ *ū*) is long. When such a vowel is चा *ā* \* ई *ī* or ऊ *ū*, it is liable to be shortened in certain cases.

viz. It is shortened

(1) If it is followed in the same word by another long vowel or diphthong. Example, सुती *sutāu*. The only exceptions to this are certain forms of the first and second persons of the Prospective Conditional and the Imperative, and the anomalous Future form सुतीष *sutīṣa*.

(2) If it is followed in the same word by three syllables, any of which contains either the vowel इ *i*, or the vowel उ *u*. Example, सुतिषङ्ग *sutiṣaṅga*. If neither of these vowels follows, the root-vowel may be long or short. Example, सुतङ्क *sūtaṅka*, or सुतङ्क *sutaṅka*.

(3) If it be followed in the same word by any number of syllables more than three. Example, सुतङ्कङ्क *sutabaṅka* : but सुतङ्क *sūtaṅka*, where only three syllables, none of which contains either इ *i* or उ *u*, follow the root-vowel ऊ *ū*.

(4) Also in the Mild Imperative, the vowel is shortened in spite of the foregoing rules. Thus:—

सुतिष *sutiṣa*, 'be pleased to sleep'.

Model verb सुत *sūta*, 'to sleep'.

§ 149. Root ... .. सुत् *sūt*, 'sleep'.

Present Participle ... सुतैत *sutait*, 'sleeping'.

Past Participle ... .. सुतत् *sūtat*, 'slept'.

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\* There is a considerable diversity of custom with regard to the shortening of चा *ā*. Some speakers shorten it as often as ई *ī* or ऊ *ū* are shortened, Others always keep it lengthened ; and others again only keep it lengthened when चा *ā* is the root-vowel of an Active or Causal Verb, which has been lengthened from the radical च *a* of a Neuter Verb, as will be seen later on. An example of the last case is the चा in मारच *māraḥ*, 'to kill', which is the Active form of the Neuter Verb मरच *marah*, 'to die'. This last custom is probably the most correct of the three.

§ 150. 1. Four tenses are formed from the root, स्तृ *sút*.

a. THE PROSPECTIVE CONDITIONAL or SIMPLE PRESENT.

'(If) I see', 'I see', etc.

*Honorific.*

*Non-Honorific.*

1st P. स्तृती *súti*,<sup>1</sup>

स्तृती *súti*,<sup>1</sup>

2nd P. स्तृसी *súti*,<sup>1</sup>

स्तृह *súta*,<sup>2</sup>

3rd P. स्तृथि *sútath*,<sup>3</sup>

स्तृतौ *sutau*.<sup>4</sup>

(1) Other forms are स्तृतिरे *sutiai*, and स्तृतिरेक *sutiaik*. The forms स्तृतिची *sutiauc*, स्तृतिचीक *sutiauk*, and स्तृतिचह *sutiah* are also used, but only in the first person. The form स्तृतिरेहि *sutiaih* is also used, but only in the first and second persons Honorific.

(2) Other forms are स्तृहनि, *sut'hánh*, स्तृहक *sútañak*, and स्तृहीक *sutahík*.

(3) Another form is स्तृहनि *sut'hánh*.

(4) Another form is स्तृतिहि *sutiaih*.

The FEMININE is as the masculine, except that in the second person Non-Honorific the form स्तृह *súta*, is not used, the form स्तृहि *súta*'*h* or स्तृहि *sutāh*'*h* being used instead.

§ 151.

b. THE FUTURE.

'I shall or will sleep', etc.

MASCULINE.

*Honorific.*

*Non-Honorific.*

1st P. स्तृतव *sútab*,<sup>1</sup>

स्तृतव *sútab*,<sup>1</sup>

2nd P. स्तृतव *sútab*,<sup>1</sup>

स्तृतवह *sút'bah*,<sup>2</sup>

3rd P. स्तृताह *sut'táh*,<sup>3</sup>

स्तृत *súta*.<sup>4</sup>

(1) Other forms are स्तृतै *sut'bai*, स्तृतैक *sut'baik*, स्तृततिरे *sut'tiai*, स्तृततिरेक *sut'tiaik*, स्तृतितह *sutitāh*'*h*. The form स्तृतैहि *sut'bainh* is used only in

the first and second person Honorific. The forms सुतची *sut'bau*, सुतचीक *sut'bauk*, सुततिची *sut'tiau*, सुततिचीक *sut'tiauk*, सुतिची *sutiau*, सुतिचीक *sutiauk*, सुतिचङ *sutiah'*, and स्तौन *sútiga*, are also used, but only in the first person.

(2) Other forms are सुतचे' *sut'bē*, सुतबहक *sut'bahak*, and सुतबहीक *sut'bahík*.

(3) Other forms are सुतचीन्हि *sut'thínk'*, and सुतबून्हि *sut'thúnk'*.

(4) Other forms are सुततैन्हि *sut'taink'*, सुतती *sut'tau*, सुततीक *sut'tauk*, सुततै *sut'tai*, सुततैक *sut'taik*.

In the FEMININE the following forms are substituted.

For (2), सुतवीहिं *sut'bāh'ñ*.

For (3), सुततीह *sut'tih*, or सुततिहि *sut'tih'*.

For (4), स्तति *sútat'*.

NOTE. That to all the above forms, with the exception of स्तौन *sútiga*, the termination न *ga*, can optionally be added. In this syllable the inherent न *a*, is pronounced. E. g. स्तव *sútab*, or स्तवन *sútab'ga*.

#### § 152. c. THE IMPERATIVE.

'Let me sleep,' 'Sleep thou,' etc.

##### MASCULINE.

###### Honorific.

1st P. सुतु *sútú,*<sup>1</sup>

2nd P. सुतु *sútú,*<sup>1</sup>

3rd P. सुतयु *sútath,*<sup>3</sup>

###### Non-Honorific.

सुतु *sútú,*<sup>1</sup>

सुतह *sútah,*<sup>2</sup>

सुतौ *sutau.*<sup>4</sup>

(1) Other forms सुतिरे *sutiai*, सुतिरेक *sutiaik*, सुतिची *sutiau*, सुतिचीक *sutiauk*, and सुतिचङ *sutiah'*. The forms सुतिरेन्हि *sutiaink'*, and सुतिचीन्हि *sutiaunk'*, are also used but only in the first person and second person Honorific.

(2) Other forms are सुतहन्हि *sut'hánk'*, स्त *sút*, सुतहक *sútahak*, and सुतहीक *sutahík*.

(3) Another form is सुतबून्हि *sut'thúnk'*.

The FEMININE is as the masculine, except that in the feminine of the second person Non-Honorific the form *सुतह sūtah*, is not used; the form *सुतहि sūtah'ñ* or *सुतहि sūtah'ñ* being used instead.

§ 153. d. THE RETROSPECTIVE CONDITIONAL.

'If I had slept,' etc.

MASCULINE.

*Honorific.*

*Non-Honorific.*

1st P. सुतितञ्च sūtitaḥ'ñ,<sup>1</sup>

सुतितञ्च sūtitaḥ'ñ,<sup>1</sup>

2nd P. सुतितञ्च sūtitaḥ'ñ,<sup>1</sup>

सुतितह sūtitaḥ,<sup>2</sup>

3rd P. सुतितथि sūtitaḥ',<sup>3</sup>

सुतैत sūtait.<sup>4</sup>

(1) Other forms are सुतितिरे sūtitiḥ, सुतितिरेक sūtitiḥk. The forms सुतितिचौ sūtitiḥ, सुतितिचौक sūtitiḥk, and सुतितह sūtitaḥ, are also used but only in the first person. The form सुतितिरेहि sūtitiḥ'ñ is used in the first person and second person Honorific.

(2) Other forms are सुतितै sūtitiḥ, सुतितहन्हि sūtitaḥ'ñ, सुतितहक sūtitaḥk, सुतितहौक sūtitaḥ'ñ.

(3) Other forms are सुतितथीहि sūtitaḥ'ñ, and सुतितथूहि sūtitaḥ'ñ.

(4) Other forms are सुतितै sūtitiḥ, सुतितैक sūtitiḥk, सुतितौ sūtitiḥ, सुतितौक sūtitiḥk, and सुतितैहि sūtitiḥ'ñ,

The FEMININE is as the masculine, except that in the second person Non-Honorific the form सुतितह sūtitaḥ is not used; the form सुतितहि sūtitaḥ'ñ or सुतितहि sūtitaḥ'ñ being used instead.

§ 154. 2. Two tenses are formed from the present participle सुतेत *sutait*.

a. THE PRESENT.

'I sleep', or 'am sleeping', etc.

MASCULINE.

*Honorific.*

*Non-Honorific.*

1st P. सुतेत ही *sutait chhi*,<sup>1</sup>

सुतेत ही *sutait chhi*,<sup>1</sup>

2nd P. सुतेत ही *sutait chhi*,<sup>1</sup>

सुतेत हह *sutait chhah*,<sup>2</sup>

3rd P. सुतेत हथि *sutait chhath*,<sup>3</sup>

सुतेत अहि *sutait achh*.<sup>4</sup>

(1) Other forms are सुतेत हिए *sutait chhi*ai**, and सुतेत हिएक *sutait chhi*ai*k*. The forms सुतेत हिया *sutait chhi*ai**, सुतेत हियाक *sutait chhi*ai*k*, and सुतेत हियाह *sutait chhi*ai*h* are also used, but only in the first person. The form सुतेत हिएन्हि *sutait chhi*ai*nh* is used in the first person and second person Honorific.

(2) Other forms are सुतेत हे *sutait chh*e**, सुतेत हे *sutait chh*ā*i*, सुतेत हहक *sutait chhah*ak**, सुतेत हहीक *sutait chhah*ī*k*, and सुतेत हहन्हि *sutait chhah*ū*nh*.

(3) Other forms are सुतेत हथीन्हि *sutait chhath*ī*nh*, and सुतेत हथून्हि *sutait chhath*ū*nh*.

(4) Other forms are सुतेत हे *sutait chh*ai**, सुतेत हेक *sutait chh*ai*k*, सुतेत ही *sutait chh*au**, सुतेत हीक *sutait chh*au*k*, and सुतेत हेन्हि *sutait chh*ai*nh*.

FEMININE.

The FEMININE is the same as the masculine, except that the feminine form of the Present Participle, सुतेति *sutait'*, is used instead of the masculine सुतेत *sutait*. E. g. सुतेति ही *sutait' chh*i**, instead of सुतेत ही *sutait chh*i**. The form सुतेति हह *sutait' chhah* (which might be expected as the 2nd person Non-Honorific) is not used, and in its place is used सुतेति हहि *sutait' chhah'ñ* or सुतेति हहि *sutait' chh*ā*h'ñ*.

NOTE. In the above forms, when masculine, the final °त -*t* of the present participle may be, and usually is omitted. The Participle and auxiliary then form one word. E. g. सुतेत ही *sutait chh*i**, or सुतेही *sutaichh*i**. Similarly, when feminine the final °ति -*t* of the participle may be omitted. E. g. सुतेति ही *sutait' chh*i**, or सुतेही *sutaichh*i**.



## § 155.

## b. THE IMPERFECT.

*Honorific.**Non-Honorific.*

1st P. सुतेत ह्वाञ्चं *sutait chhalah'ñ*,<sup>1</sup> सुतेत ह्वाञ्चं *sutait chhalah'ñ*,<sup>1</sup>

2nd P. सुतेत ह्वाञ्चं *sutait chhalah'ñ*,<sup>1</sup> सुतेत ह्वाह *sutait chhaláh*,<sup>2</sup>

3rd P. सुतेत ह्वाह *sutait chhaláh*,<sup>3</sup> सुतेत ह्वा *sutait chhal*.<sup>4</sup>

(1) Other forms are सुतेत ह्वाचि *sutait chhaliai*, and सुतेत ह्वाचिक् *sutait chhaliaik*. The forms सुतेत ह्वाचिौ *sutait chhaliau*, सुतेत ह्वाचिौक् *sutait chhaliauk*, and सुतेत ह्वाचिह *sutait chhaliah* are also used, but only in the first person. The form सुतेत ह्वाचिन्ह *sutait chhaliainh* is used in the first person and second person Honorific.

(2) Other forms are सुतेत ह्वा *sutait chhalē*, सुतेत ह्वा *sutait chhalāi*, सुतेत ह्वाहक् *sutait chhal'hak*, सुतेत ह्वाहौक् *sutait chhal'hik*, and सुतेत ह्वाहन्ह *sutait chhal'hinh*.

(3) Other forms are सुतेत ह्वाचिन्ह *sutait chhal'thinh*, and सुतेत ह्वाचिन्ह *sutait chhal'thinh*.

(4) Other forms are सुतेत ह्वा *sutait chhalai*, सुतेत ह्वाक् *sutait chhalaiik*, सुतेत ह्वाौ *sutait chhalau*, सुतेत ह्वाौक् *sutait chhalauk*, and सुतेत ह्वान्ह *sutait chhalainh*.

## FEMININE.

The FEMININE is the same as the masculine, except that the feminine form of the Present Participle सुतेति *sutait'* is used. E. g. सुतेति ह्वाञ्चं *sutait' chhalah'ñ*. The forms for the 3rd Person Honorific and the 2nd Person Non-Honorific, are सुतेति ह्वाह *sutait' chhalih*, and सुतेति ह्वाह *sutait' chhalih* instead of सुतेत ह्वाह *sutait chhaláh*. The form सुतेति ह्वा *sutait' chhal* is substituted for सुतेत ह्वा *sutait chhal*, in the 3rd Person Non-Honorific.

NOTE. As in the present tense the masculine termination °त-*t*, and the feminine termination °ति-*t'* of the present participle may optionally be omitted. E. g. सुतेत ह्वाञ्चं *sutait chhalah'ñ*, or सुतेह्वाञ्चं *sutaichhalah'ñ*. The latter is the more usual form.

§156. 3. Three tenses are formed from the Past Participle सुतल *sútal*.

a. THE PAST.

MASCULINE.

*Honorific.*

*Non-Honorific.*

1st P. सुतलज्जं *sut'lah'n*,<sup>1</sup>

सुतलज्जं *sut'lah'n*,<sup>1</sup>

2nd P. सुतलज्जं *sut'lah'n*,<sup>1</sup>

सुतलज्जं *sut'láh*,<sup>2</sup>

3rd P. सुतलज्जं *sut'láh*,<sup>3</sup>

सुतल *sútal*.<sup>4</sup>

(1) Other forms are सुतलसि *sut'las*, and सुतलसिक *sut'laik*. The form सुतलसिज्जं *sut'liakh* is also used, but only in the first person. सुतलसिज्जि *sut'liakh* is used in the first person and second person Honorific.

(2) Other forms are सुतलसि *sut'lā*, सुतलसि *sut'lāi*, सुतलसिज्जं *sut'lahak*, सुतलसिज्जि *sut'lahik*, and सुतलसिज्जि *sut'lahakh*.

(3) Other forms are सुतलसि *sut'lanh*, सुतलसिज्जि *sutal'thinh*, and सुतलसिज्जि *sutal'thinh*.

(4) Other forms are सुतलसि *sut'las*, सुतलसिक *sut'laik*, सुतलसि *sut'lan*, सुतलसिक *sut'lanh*, and सुतलसिज्जि *sut'lainh*.

In the FEMININE the following forms are substituted.

For 2 & 3, सुतलसि *sut'lāh*, or सुतलसिज्जि *sut'lāh*.

For 4, सुतल *sútal*.

§ 157.

b. THE PERFECT.

'I have slept', etc.

MASCULINE.

*Honorific.*

1st P. सुतलज्जं अहि *sut'lah'n achh*,<sup>1</sup>

2nd P. सुतलज्जं अहि *sut'lah'n achh*,<sup>1</sup>

3rd P. सुतलज्जं अहि *sut'láh achh*,<sup>3</sup>

*Non-Honorific.*

1st P. सुतलज्जं अहि *sut'lah'n achh*,<sup>1</sup>

2nd P. सुतलज्जं अहि *sut'láh achh*,<sup>2</sup>

3rd P. सुतलज्जं अहि *sut'lak achh*.<sup>4</sup>

1. Other forms are सुतल्लिए ञ्हि *sut'liai achh'*, सुतल्लिएक ञ्हि *sut'liaik achh'*. The form सुतल्लिचउ ञ्हि *sut'liakh' achh'* is also used, but only in the first person. सुतल्लिएन्हि ञ्हि *sut'liainh' achh'* is used in the first person and second person Honorific.

2. Other forms are सुतल्ले हह *sut'lē chhah*, सुतल्ले हहक *sut'lē chhahak*, सुतल्ले हहक *sut'lē chhahāik*, सुतल्ले हहन्हि *sut'lē chhahānh'*, सुतल्लहक ञ्हि *sut'lahak achh'*, सुतल्लहक ञ्हि *sut'lahāik achh'*, and सुतल्लहन्हि ञ्हि *sut'lahānh' achh'*.

3. Other forms are सुतल्लन्हि ञ्हि *sut'lanh' achh'*, सुतल्लणीन्हि ञ्हि *sutal'thānh' achh'*, and सुतल्लणीन्हि ञ्हि *sutal'thānh' achh'*.

4. Other forms are सुतल्ले ञ्हि *sut'lai achh'*, सुतल्लैक ञ्हि *sut'laik achh'*, सुतल्लौ ञ्हि *sut'lau achh'*, सुतल्लौक ञ्हि *sut'lauk achh'* and सुतल्लेन्हि ञ्हि *sut'-lainh' achh'*.

In the FEMININE the following forms are substituted.

For 2 & 3, सुतल्लौह ञ्हि *sut'lāh achh'* or सुतल्लौहि ञ्हि *sut'lāh' achh'*.

#### § 158. c. THE PLUPERFECT.

'I had slept,' etc.

##### MASCULINE.

##### Honorific.

##### Non-Honorific.

1st P. सुतल्ले हहउं *sut'lē chhalah'ñ*,<sup>1</sup> सुतल्ले हहउं *sut'lē chhalah'ñ*,<sup>1</sup>

2nd P. सुतल्ले हहउं *sut'lē chhalah'ñ*,<sup>2</sup> सुतल्ले हहाह *sut'lē chhalāh*,<sup>2</sup>

3rd P. सुतल्ले हहाह *sut'lē chhalāh*,<sup>3</sup> सुतल्ले हह *sut'lē chhal*.<sup>4</sup>

(1) Other forms are सुतल्ले हल्लिए *sut'lē chhaliai*, and सुतल्ले हल्लिएक *sut'-le chhaliaiik*.

(2) Other forms are सुतल्ले हल्ले *sut'lē chhalē*, सुतल्ले हल्ले *sut'lē chhalāi*, सुतल्ले हल्लहक *sut'lē chhal'hak*, सुतल्ले हल्लहक *sut'lē chhal'hāik*.

(3) Other forms are सुतल्ले हल्लणीन्हि *sut'lē chhal'thānh'* and सुतल्ले हल्लणीन्हि *sut'lē chhal'thānh'*.

(4) Other forms are सुतल्ले हल्ले *sut'lē chhalai*, सुतल्ले हल्लैक *sut'lē chhalaiik*, सुतल्ले हल्लौ *sut'lē chhalau*, and सुतल्ले हल्लौक *sut'lē chhalauk*.

In the FEMININE the following forms are substituted.

For 2 & 3, सुतलें हलीह *sut'lē chhalih*, or सुतलें हलीहि *sut'lē chhalih*.'

For 4, सुतलें हलि *sut'lē chhal*'.

### § 159. 1. *Participles—Declinable.*

#### ADJECTIVE PARTICIPLES.

Present, 'sleeping'.

MASCULINE.

FEMININE.

सुतैत *sutait*.

सुतैति *sutait*'.

Past, 'slept'.

MASCULINE.

FEMININE.

सुतल *sútal*.

सुतलि *sútal*'.

### § 160. *Participles—Indeclinable.*

#### CONJUNCTIVE PARTICIPLES.

'sleeping', 'having slept'.

सुतिकं *súl' kã*, सुतिकै *súl' kãi*, सुतिकैकं *súl' kaikã*.

#### ADVERBIAL PARTICIPLES.

सुतितहिं *sutitah'ñ*, 'on sleeping,' 'in the act of sleeping'.

### § 161. *Precative or Respectful Forms.*

#### 1. RESPECTFUL IMPERATIVE.

सुतल जाय *sútal jáy*, and सुतल जाओ *sútal jáo*, 'be you', or 'ye pleased to sleep'.

#### 2. RESPECTFUL FUTURE.

सुतल जायत *sútal jáet*, or सुतल जायतग *sútal jáet'ga*, 'you will sleep', or 'will be pleased to sleep'.

## MILD IMPERATIVE.

सुतिह *sutiha*, 'sleep you' or 'sleep ye'.

§ 162. *Infinitive or Verbal Noun,*

सुतब *sútab*.

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 CHAPTER XI.

## OBSERVATIONS ON THE FOREGOING.

§163. Attentive consideration of the foregoing shews that the conjugational forms range themselves under one of two great classes according as the object of the verb is Honorific or Non-Honorific. It may indeed be said that there are two distinct conjugations,—one in which the object is Non-Honorific, and another in which it is Honorific.

§164. In order to make this plain, I here give the more usual masculine terminations of each conjugation, separately in a tabular form.

## FIRST CONJUGATION.

*Viz.* That in which the object is Non-Honorific (including the conjugation of Intransitive Verbs).

(1) Tenses formed from the root देव *deh*.

	Prospective Conditional.		Future.		Imperative.		Retrospective Conditional.	
	Subject Honorific.	Subject Non-Honorific.	Subject Honorific.	Subject Non-Honorific.	Subject Honorific.	Subject Non-Honorific.	Subject Honorific.	Subject Non-Honorific.
1st Person	ई		अव		ज		रतवुं	
2nd Person	Do.	अह	Do.	अवह	Do.	अह	Do.	रतव
3rd Person	अयि	चौ	अताह	अत	अयु	चौ	रतयि	रत

(2) Tenses formed from the present participle देखित *dekhit*.

	Present		Imperfect.	
	Subject Honorific.	Subject Non-Honorific.	Subject Honorific.	Subject Non-Honorific.
1st Person	हौ		हवुं	
2nd Person	Do.	हह	Do.	हवाह
3rd Person	हयि	चहि	हवाह	हव

(3) Tenses formed from the past participle देखल *dehal*.

	Transitive Past.		Intransitive Past.		Transitive Perfect, (2nd Form).		Pluperfect.	
	Subject Honorific.	Subject Non-Honorific.	Subject Honorific.	Subject Non-Honorific.	Subject Honorific.	Subject Non-Honorific.	Subject Honorific.	Subject Non-Honorific.
1st Person	अउं		अउं		अई हौ		अई हववुं	
2nd Person	Do.	अह	Do.	अवाह	Do.	अई हह	Do.	अई हवाह
3rd Person	अयि	अव	अवाह	—	अई हयि	अई चहि	अई हवाह	अई हव

The sign अ signifies that the final vowel of देखल is omitted before the termination.

SECOND CONJUGATION.

Viz. That in which the object is Honorific.

(1) Tenses formed from the root देव् *deh*.

	Prospective Conditional.		Future.		Imperative.		Retrospective Conditional.	
	Subject Honorific. Non-Honorific.	Subject Honorific. Non-Honorific.	Subject Honorific. Non-Honorific.	Subject Honorific. Non-Honorific.	Subject Honorific. Non-Honorific.	Subject Honorific. Non-Honorific.	Subject Honorific. Non-Honorific.	Subject Honorific. Non-Honorific.
1st Person	देवेति		देवेति		देहि		देतिरेति	
2nd Person	Do	अहनि	Do	अहनि	Do	अहनि	Do	इतहनि
3rd Person	अयूनि	वीनि	अयूनि	वीनि	अयूनि	वीनि	इतयूनि	इतेनि

(2) Tenses formed from the present participle देखैत *dekhait*.

	Present.		Imperfect.	
	Subject Honorific. Non-Honorific.	Subject Honorific. Non-Honorific.	Subject Honorific. Non-Honorific.	Subject Honorific. Non-Honorific.
1st Person	देखैति		देखैति	
2nd Person	Do.	अहनि	Do.	अहनि
3rd Person	अयूनि	वीनि	अयूनि	वीनि

(3) Tenses formed from the past participle देखल *dehal*.

	Transitive Past.		Transitive Perfect, (2nd Form).		Pluperfect.	
	Subject Honorific. Non-Honorific.	Subject Honorific. Non-Honorific.	Subject Honorific. Non-Honorific.	Subject Honorific. Non-Honorific.	Subject Honorific. Non-Honorific.	Subject Honorific. Non-Honorific.
1st Person	देखि		देखि		देखिरेनि	
2nd Person	Do.	अहनि	Do.	अहनि	Do.	अहनि
3rd Person	अयूनि	अहनि	अयूनि	अहनि	अयूनि	अहनि

The sign ° signifies that the final vowel is omitted before the termination.

## CHAPTER XII.

## VERBS WITH ROOTS ENDING IN VOWELS.

§ 165. The roots of both the verbs just conjugated end in consonants. When the root ends in a vowel some slight difficulties occur, which require to be noted. I therefore give two examples of such verbs, not conjugating them fully, but giving, of one the first and third persons singular of the non-honorific first form, and of the other a fuller conjugation : noting at the same time any irregularities which may occur in the other forms.

I shall first give an example of a root ending in a vowel other than वा *ā*. These verbs are nearly regular.

§ 166. EXAMPLE OF A ROOT ENDING IN A VOWEL OTHER THAN वा *ā*.

MODEL VERB सिख *siab* "to sew".

Principal Parts.

Root, सि *si*, "sew,"

Present Participle, सिरेत *siait*, or सिउत *siut*, "sewing",

Past Participle, सिखन *sial*, or सिउन *siul*, "sewn."

FIRST FORM. NON-HONORIFIC.

1st. Person.

3rd. Person.

PROSPECTIVE CONDITIONAL.

सिई *si'*,

सिखौ *siau*.

NOTE.—In the optional forms the letter ब *b* is inserted as follows. Some writers use व *v* instead of ब *b*. In pronunciation, however, the sound is something between *b* and *v*.

1st PERSON. सिबिरे(क) *sibiai(k)*, सिबिखौ(क) *sibiau(k)*, सिबिखड *sibiah'*.

2nd PERSON. *Non-Honorific*. सिबह *sibah*, सिबहक *sib'hak*, सिबहौक *sib'hik*, सिबहन्हि *sib'húnh'*.



3rd PERSON. *Honorific*, सिबथि *sibath'*, or सिथथि *siath'*, सिबथून्हि *sib'-thánh'*. *Non-Honorific*, सिबैन्हि *sibainh'*.

## FUTURE.

सिथथ *siab*,सिथत *siat* or सिउत *siut*.

NOTE. In the 1ST PERSON instead of the forms सिथथै(क) *siabai(k)*, the forms सिबै(क) *sibai(k)* may optionally be used. The form सिथथङ्ग *siath'* is seldom used.

## IMPERATIVE.

सिउ *siü*.सिथौ *siau*.

Optional forms of the 1ST PERSON are, सिथिरे(क) *siitai(k)*, सिथिथौ(क) *siitiau(k)*, सिथिथङ्ग *siitah'*, and सिथिथैन्हि *siitiainh'*, in all of which the letter *t* has been inserted.

2ND PERSON. *Non-Honorific*, Optional forms are सिथ *sit*, सिथहक *sit'-hak*, सिथहौक *sit'hák*, and सिथहन्हि *sit'hánh'*.

3RD PERSON. *Honorific*, The form for this person is सिथथून्हि *siathánh'*.

## RETROSPECTIVE CONDITIONAL.

I conjugate this tense in full.

*Honorific.**Non-Honorific.*

1st P. { सिथतङ्ग *siitah'ñ*, or  
सितङ्ग *sitah'ñ*,

As in the *Honorific*.

2nd P. As in the 1st P.,

सिथतह *siitah*, or सितह *sitah*,

3rd P. { सिथतथि *siitath'* or  
सितथि *sitath'*,

सिथेत *siat*,

## PAST.

1st P. सिथथङ्ग *sialah'ñ*, or सिउथङ्ग *siulah'ñ*.3rd P. सिथथ *sial*, or सिउथ *siul*.

The other tenses do not require explanation, being perfectly regular, and presenting no difficulty.\*

§ 167. EXAMPLE OF A ROOT ENDING IN LONG *ā*.

MODEL VERB. पाएब *pāēb* "to obtain."

Principal Parts.

Root, ... पा *pā*, "obtain."

Present Participle, पवैत *pavait*, or पाइत *pāit*, "obtaining".

Past Participle, पाओल *pāōl*, or पाएल *pāēl*, "obtained."

In order to show the conjugation of this class of verbs clearly, I decline it throughout in the first conjugational form. I omit the first Person non-Honorific, and the 2nd Person Honorific, as they are the same in form as the 1st Person Honorific. Note, however, that as usual, certain optional forms are wanting in the 2nd Person Honorific.

PROSPECTIVE CONDITIONAL.

*Honorific.*

*Non-Honorific.*

1st P. पाई *pāi*,

—

2nd P. —

पावह *pābah*†

3rd P. पावधि *pābath*,†

पतौ *patau*.\*

Optional forms.

(1) पैऐ(क) *paiai(k)*, पैऔ(क) *paiau(k)*, पैअह *paiah*'.

\* Other examples are चूब *chúab*, "to drip". 1. Imperative चू *chúbú*; 2. Fut. चूर *chúib* or चूब *chúab*; 3. Do. चूरत *chúit* or चूबत *chúat*; Past Part. चूरल *chúil*, or चूबल *chúal*. धोएब *dhoēb*, "to wash". 1. Imperative धो *dhobú*; 1. Fut. धोएब *dhoēb* or धोब *dhoab*; 3. do. धोएत *dhoēt*, or धोबत *dhoat*; Past Part. धोएल *dhoēl*, or धोबल *dhoal*. Generally speaking *ṛ* or *v* may optionally be inserted between concurrent vowels.

† In this and all similar cases, *v* is written by some for *b*. See § 166.

- (2) पैह
- paih*
- , पैहक
- paiahak*
- , पैहकीक
- paiahík*
- .

The second conjugational forms are

- (1) पैऐन्हि
- paiainh'*
- , (2) पैहन्हि
- paiahúnk'*
- , (3) पैयून्हि
- paithúnk'*
- .
- 
- (4) पबौन्हि
- pabounk'*
- .

## FUTURE.

1st P. पाएव *páëb*,<sup>1</sup>

2nd P. ———

पैवह *paibah*,<sup>2</sup>3rd P. पैताह *paitáh*, or पैताह *pautáh*,<sup>3</sup> पाएत *páët*, or पाओत *páöt*.<sup>4</sup>

Optional forms.

- (1) पैवै(क)
- paibai(k)*
- , पैवौ(क)
- paibau(k)*
- , पैतिऐ(क)
- paitiai(k)*
- पैतिऔ(क)
- paitiau(k)*
- , पैऔ(क)
- paiau(k)*
- , पैवड
- paiah'n*
- , पैतड
- paitah'n*
- , पाईग
- páíga*
- .

- (2) पैवे
- paibē*
- , पैवहक
- paib'hak*
- , पैवहीक
- paib'hík*
- .

- (4) पैतै(क)
- paitai(k)*
- , पैतौ(क)
- paitau(k)*
- ,

The second conjugational forms are

- (1) पैवैन्हि
- paibaink'*
- , (2) पैवहन्हि
- paib'húnk'*
- , (3) पैयून्हि
- paithúnk'*
- , पैतैन्हि
- paitaink'*
- .

In all the above forms औत *aut* may be substituted for ऐत *ait* throughout; as पैतिऐ *pautiai*, पैतैन्हि *pautaink'*, &c.

## IMPERATIVE.

1st. P. पाऊ *páu*,<sup>1</sup>

2nd. P. ———

पावह *pábah*,<sup>2\*</sup>3rd. P. पावथु *pá bath*,<sup>3\*</sup>पतौ *patau*,<sup>4</sup>

Optional forms, as in the Prospective Conditional.

## RETROSPECTIVE CONDITIONAL.

1st P. पैतड *paitah'n*,<sup>1</sup>

2nd P. ———

पैतह *paitah*,<sup>2</sup>3rd P. पैतथि *paitath*,<sup>3</sup>पवैत *pavait*.<sup>4</sup>

\*In this and all similar cases, व ७ is written by some for ब ८. See § 166.

Optional forms.

(1) पैतिरे(क) *paitiai(k)*, पैतिऔ(क) *paitiau(k)*, पैतह *paitah'*.

(2) पैते *paitē*, पैतहक *pait'hak*, पैतहौक *pait'hák*.

(4) पैतै(क) *paitai(k)*, पैतौक *paitau(k)*.

The 2nd. conjugational forms are,

(1) पैतिरेन्हि *paitiainh'*, (2) पैतहन्हि *pait'húnh'*, (3) पैतहून्हि *pait'thúnh'*, पैतैन्हि *paitainh'*.

For पैत *pait*, पीत *paut* or पवित *pavit* may be used throughout; thus पीतह *pautah'ñ*, पवितह *pavitah'ñ*, &c.

The *Present* and *Imperfect* are regular and do not require comment.

#### PAST.

1st P. पौलह *paulah'ñ*,<sup>1</sup> ———

2nd P. ———

पौलह *paulah'*,<sup>2</sup>

3rd P. पौलन्हि *paulanh'*,<sup>3</sup>

पौलक *paulak*.<sup>4</sup>

#### OPTIONAL FORMS

(1) पाबौल *páöl*, पौलिरे (क) *pauliai(k)*, पौलै(क) *paulai(k)*, पौली *paulí*, &c.

(2) पौलै *paulē*, पौलै *paulāi*, पौलहक *paul'hak*, &c.

(4) पौलकै(क) *paul'kai(k)*, पौलकौ(क) *paul'kau(k)*.

In older Maithili poetry we sometimes find पैल *pail* instead of पौल *paul*, but this never occurs nowadays: thus पैलह *pailah'ñ*, &c. The verb जाएब *áēb*, "to come," however, still makes its 3rd P. Non-Hon. जाएल *áēl* instead of पाबौल *páöl*.

#### PERFECT.

पौने ही *paulē chhí*, or पौलह *paulah'ñ* अछि *achh'*.

#### PLUPERFECT.

पौने छलह *paulē chhalah'ñ*

NOTE. It is important to note the conjugation of जाएब *páēb* carefully; as it is the model of a large class of verbs, principally actives and causals.

The explanation of the seeming irregularities in the conjugation of जाएब *páēb* is this. As explained in § 166, the letter व *v* (or ब *b*) may be inserted after the final vowel of the root, before all vowel terminations. In the case of पा *pá* this is generally done, and hence we get a root पाव *páv* which forms the real conjugational base. The rules in § 148 for the shortening of the long

vowel of the root apply in this conjugation. Before त *t* and ल *l*, immediately following, this व *v* is liable to be changed to औ *ō*, which *ō* it may be stated here is pronounced short, which accounts for the forms पाओल *pāōl* and पाओत *pāōt*, in which the *ā* remains long in spite of § 148. 1, according to which if *o* was a long vowel we should expect पाओल *paol*, and पाओत *paot*. When, however, the आ *ā* is shortened to अ *a* under § 148.2 or 3, this latter coalesces with a following औ *ō*, and the two together become the diphthong औ *au*. Thus we get, in order, for the 1st. sing. Past पवलङ्, *pav'lah'n*, पाओलङ् *paōlah'ñ* and finally पौलङ्.

The forms containing पै *pai*, are those in which the euphonic letter व *v* (or व *ō*) has not been inserted. In these the आ *ā* of the root is first shortened under § 148.2 or 3, and then, combining with a following इ *i*, forms ऐ *ai*. Thus 1st Retro. Conditional is पा + इतङ् *pā + itah'ñ*; then (§ 148) प + इतङ् *pa + itah'ñ*, then finally पैतङ् *paitah'ñ*. In the Future and Past an इ *i* has been inserted first for the sake of euphony. In the Retrospective Conditional this has not been necessary.

Here it must be noted that the ए *ē* and औ *ō*, which we find in the conjugation of verbs with vocalic roots, are always pronounced short, and do not affect a preceding long vowel. They will, hence, always hereafter be marked short; thus *ē, ō*.

### CHAPTER XIII.

#### THE PASSIVE VOICE.

§ 168. As in other Neo-Aryan languages the Passive voice is formed by subjoining the conjugated verb जाएव *jāēb* "to go", to the past participle. This participle is liable to inflection as to gender, in which respect it agrees with the subject of the verb, but in other respects it remains unaltered. Thus देखल जाएव *dekhāl jāēb* means "to be seen."

§ 169. It is needless therefore to conjugate the passive verb throughout. As however जाएव *jāēb* is irregular in some of its forms, I here conjugate it in its more usual tenses:

§ 170. जाएव *jāēb* "to go".

Root,

जा *jā*.

Present Participle,

जाइत *jāit*.

Past Participle,

गेल *gel*.

## PROSPECTIVE CONDITIONAL.

*Honorific.**Non-Honorific.*1st. P. जाई *jái*,

—

2nd. P. —

जाह *jáh*,3rd. P. जायि *jáith'*,जतौ *jatau*.

## FUTURE.

1st. P. जाएव *jáëb*,

—

2nd. P. —

जैवह *jaibah*,3rd. P. जैताह *jaitáh*,जाएत *jáët*.

## IMPERATIVE.

1st. P. जाऊ *jáu*,

—

2nd. P. —

जाह *jáh*,3rd. P. जायु *jáith'*,जतौ *jatau*.

## RETROSPECTIVE CONDITIONAL.

1st. P. जैतऊँ *jaitah'ñ*,

—

2nd. P. —

जैतह *jaitah'*,3rd. P. जैतयि *jaitath'*,जाइत *jáit*.PRESENT. जाइत ही *jáit chhi*, &c.IMPERFECT. जाइत हूँ *jáit chhalah'ñ*, &c.

## PAST.

1st. P. गेलाऊँ *gèlah'ñ*,

—

2nd. P. —

गेलाह *gèláh*,3rd. P. गेलाह *gèláh*,गेल *gel*.PERFECT. गेलाऊँ अहि *gèlah'ñ achh'*, &c.PLUPERFECT. गेल हूँ *gel chhalah'ñ*, &c.

## CHAPTER XIV.

## IRREGULAR VERBS.

§ 171. Besides *जाएँ jāēb*, already conjugated, I have noted the following important verbs as irregular.

- करब karab*, "to do",  
*धरब dharab*, "to seize", "place".  
*आएँ āēb*, "to come",  
*देब deb*, "to give",  
*लेब leb*, "to take",  
*होएँ hoēb*, "to become",  
*मरब marab*, "to die".

It is not necessary to conjugate them throughout, and the following tables, showing their principal parts, must suffice.

§ 172. *a.* *करब karab*, "to do".

Present Participle, *करैत karait*,

Past Participle, *कैल kail*,

1st. P. Honorific Past, *हम कैलहँ ham kailah'ñ*,

3rd. P. Non-Honorific Past, *ओ कैलक o kailak*.

Note also the conjunctive participle *कैलहँ kai kah'ñ*, or *कय कइँ kay kah'ñ*, "having done".

*b.* *धरब dharab* "to seize", "place", is conjugated exactly like *करब karab*, "to do", only substituting *ध dh* for *क k* throughout.

§ 173. *आएँ āēb*, "to come".

Present Participle, *आवैत avait*,

Past Participle, *आएल āēl*,

3rd. P. Non-Honorific Past, *ओ आएल o āēl*.

§ 174. a. देव *deb*, "to give".

Present Participle, दैत *dait*,

Past Participle, देल *del*,

1st. P. Honorific Past, हम देल *ham del*.

(देलहँ *dēlah'ñ* is seldom used)

3rd. P. Non-Honorific Past, ओ देलक *o delak*.

Note, that the 2nd person Non-Honorific Imperative, is दह *dah*, and not देलह *deah*; also दहक *dahak*, दहीक *dahík*.

b. लेव *leb* "to take", is conjugated exactly like देव *deb*, "to give", only substituting ल *l* for द *d* throughout.

Note that the 2nd Person Non-Honorific Imperative is लह *lah*, and not लेलह *leah*; also लहक *lahak*, and लहीक *lahík*.

§ 175. मरव *marab*, "to die".

Present Part., मुइत *muít*, or मरैत *marait*.

Past Part., मुइल *muil*, or मरल *maral*.

1st P. Hon. Pros. Cond., मरी *marí*.

„ Future, मरव *marab*.

„ Imperative, मरु *marú*.

„ Retrospect. Cond., मुइतहँ *muítah'ñ*, or मरितहँ *maritah'ñ*.

„ Present, मरैत ही *marait chhi*.

„ Past, मुइलहँ *muilak'ñ*, or मरलहँ *mar'lah'ñ*.

Adverbial Participle, मुइतहिँ *muítah'ñ*.

§ 176. होइव *hoëb*, or हैव *haib*, "to become,"

Present Part., होइत *hōait*, or होइत *hoit*.

Past Part., भेल *bhel*.



1st . Hon. Pros. Cond., होई *hoi*.

„ Future, हैव *haib*, (N. B. The form होईग *hoiga* is not used.)

„ Imperative, होऊ *hoú*

„ Retrospect Cond., होइतऊँ *hōitah'ñ*.

„ Present, होइत छी *hōait chhi*, or होइत छी *hoit chhi*.

„ Past, भेलऊँ *bhēlah'ñ*.

„ Perfect, भेल छी *bhel chhi*, or भेलऊँ अछि *bhēlah'ñ achh'*.

Conjunctive participle, भै कँ *bhai kã*, भै कै *bhai kãi*.

Adverbial participle, होइतहिँ *hōitah'ñ*.

#### CHAPTER XV.

#### THE FORMATION OF ACTIVE AND CAUSAL VERBS.

§ 177. As in other *Gaudian* languages the neuter verb in Maithili can be made active, and the active verb, causal.

§ 178. The active verb is generally formed by adding ° पाव *áv* to the root, and the causal ° वाव *váv*, but there are many exceptions. The roots thus formed are then conjugated like the root पाव *páv*, the optional form of the root पा *pá*, 'obtain'. See § 167. Note,

The following are examples of the regular adoption of the rule.

NEUTER.	ACTIVE.	CAUSAL.
उठव <i>uthab</i> , to rise,	उठाएव <i>utháēb</i> , to raise,	उठवाएव <i>uth'váēb</i> , to cause to rise.

गिरव <i>girab</i> , to fall,	गिराएव <i>giráëb</i> , to fell,	गिरवाएव <i>gir'váëb</i> , to cause to fell.
चढ़व <i>charhab</i> , to ascend,	चढ़ाएव <i>charháëb</i> ,	चढ़वाएव <i>charh'váëb</i> .
पकाव <i>pakab</i> to ripen,	पकाएव <i>pakáëb</i> ,	पकावाएव <i>pak'váëb</i> .
बजव <i>bajab</i> , to sound, to speak,	बजाएव <i>bajāëb</i> ,	बजवाएव <i>baj'váëb</i> .
लगाव <i>lagab</i> , to be applied,	लगाएव <i>lagaëb</i> ,	लगावाएव <i>lag'váëb</i> .
पिघलव <i>pigh'lab</i> , to melt,	पिघलाएव <i>pigh'láëb</i> .	पिघलावाएव <i>pighal'váëb</i>
लटकव <i>lat'kab</i> , to hang,	लटकाएव <i>lat'káëb</i> ,	लटकावाएव <i>latak'váëb</i> .

§ 179. Monosyllabic roots containing a long vowel, generally shorten it in the active and causal forms ; but unlike Hindí, the *guna* diphthongs ° ए-*e*, and ° ओ-*o*, are not shortened to their simple vowels ° इ-*i*, and ° उ-*u* respectively ; they are, instead pronounced short, like *ě*, & *ô*: thus :—

NEUTER.	ACTIVE.	CAUSAL.
जागव <i>jágab</i> , to be awake,	जागाएव <i>jagáëb</i> ,	जागवाएव <i>jag'váëb</i> .
बजव <i>bájab</i> , to speak,	बजाएव <i>bājaëb</i> ,	बजवाएव <i>baj'váëb</i> .
भीजव <i>bhijab</i> , to be wet,	भिजाएव <i>bhijáëb</i> ,	भिजवाएव <i>bhij'váëb</i> .
घूमव <i>ghúmab</i> , to go round,	घुमाएव <i>ghumáëb</i> ,	घुमवाएव <i>ghum'váëb</i> .
But		
डोलव <i>dolab</i> , to be shaken,	डोलाएव <i>dōláëb</i> ,	डोलावाएव <i>dōl'váëb</i>
लेटव <i>leṭab</i> , to lie down,	लेटाएव <i>lēṭáëb</i> ,	लेटावाएव <i>lēṭ'vaëb</i> .

NOTE, that, unlike Hindí, monosyllabic roots, consisting of a consonant and a long vowel, do not form actives in ° ला *lá*, or causals in ° लावा-*l'vá*.

§ 180. The following are examples of monosyllabic roots of active verbs, which become doubly active and causal.

ACTIVE.	DOUBLY ACTIVE.	CAUSAL.
देव <i>deb</i> , to give,	दिवाएव <i>diáëb</i> ,	दिवाएव <i>diaváëb</i> .
धोव <i>dhoab</i> , to wash,	{ धोवाएव <i>dhōáëb</i> or धोवाएव <i>dhōbáëb</i> }	धोवाएव <i>dhōaváëb</i> .
पिब <i>piab</i> , to drink,	{ पिवाएव <i>piáëb</i> or पिवाएव <i>pibáëb</i> , }	पिवाएव <i>piaváëb</i> .
सीख <i>sikhab</i> , to learn,	सिखाएव <i>sikháëb</i> ,	सिखाएव <i>sikh'váëb</i> .

Note also here,

जिब <i>jiab</i> , to live,	जिवाएव <i>jiáëb</i> ,	जिवाएव <i>jiaváëb</i> .
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§ 181. Many neuter verbs with a short vowel in the root simply lengthen it to form the active, and form the causal regularly with ° वा-*vá* ; thus,

NEUTER.	ACTIVE.	CAUSAL.
काट <i>kaṭab</i> , to be cut,	काट <i>kāṭab</i> ,	काटाएव <i>kaṭ'váëb</i> .
गाड़ <i>garab</i> , to be buried,	गाड़ <i>gārab</i> ,	गाड़ाएव <i>gar'váëb</i> .
मर <i>marab</i> , to die,	मार <i>mārab</i> ,	मराएव <i>mar'váëb</i> .

Wanting पाव *pālab*, to rear, पावाएव *pal'váëb*.

Wanting लाद *lādab*, to load, लादाएव *lad'váëb*.

BUT, खुल *khulab*, to be open, खोल *kholab*, खोलाएव *khōl'váëb*.

§ 182. The following are irregular.

NEUTER.	ACTIVE.	CAUSAL.
छूट <i>chhūṭab</i> , to go off,	छोड़ <i>chhōrab</i> , छोड़ाएव <i>chhōr'váëb</i> .	
टूट <i>tūṭab</i> , to be broken,	तोड़ <i>torab</i> , तोड़ाएव <i>tōr'váëb</i> .	
फट <i>phaṭab</i> , to be rent,	फाड़ <i>phārab</i> , फाड़ाएव <i>phar'váëb</i> .	
अट <i>aṭab</i> , to be stopped,	अड़ाएव <i>aṛáëb</i> , अड़ाएव <i>aṛ'váëb</i> .	

बिकव *bikab*, or } to be sold, बेचव *bechab*, बेचवायव *běch'váběb*.  
 बिकायव *bikáběb*, }

रहव *rahav*, to remain, राखव *rákhab*, राखवायव *rakh'váběb*.

§ 183. Amongst others, the following verb takes the causal form, but does not use it in a causal, but only in an active sense; the Causal form thus becomes an optional form of the Active.

## SIMPLE VERB.

## ACTIVE.

काहव *kahab*, to say,

{ काहायव *kaháběb*, or  
 { काहवायव *kah'váběb*.

## CHAPTER XVI.

## COMPOUND VERBS.

§ 184. The compound verbs in Maithilí, do not range themselves under such a simple classification as we find in Hindí. We find the root appearing not only in its simple form, but in other modified forms, for the use of which it is difficult to give any definite rule. I shall adopt as far as possible the classification of Hindí grammars, and hence commence with

A. *Compound Verbs formed from the root, whether simple or modified.*

I. INTENSIVES. Examples are,

§ 185. (a) From the simple root;

खा जायव *khá jáěb*, to eat up.

पि जायव *pi jáěb* }  
 पि लेव *pi leb*, } to drink up.

हो जायव *ho jáěb*, to become.

हो रहव *ho rahav*, to be.

हेड़ा देव *herá deb*, to lose

Note here a kind of passive formed with पड़व *parab*, to fall. Example, मार पड़व *már parab*, to be beaten.

§ 186. (b) *From the modified root.*

पुकारि उठव *pukár' uṭhab*, to call out.

बनि जाएव *ban' jáëb*, to be made.

काटि हारव *kát' dārab*, to cut off.

राखि लेव *rākh' leb*, to lay by.

सूति राहव *sút' rahab*, to sleep on.

चलि जाएव *chal' jáëb*, to depart.

§ 187. II. POTENTIALS. Always formed from the modified root. Examples are,

चलि सकव *chal' sakab*, to be able to move.

बाजि सकव *bāj' sakab*, to be able to speak.

लिखि सकव *likh' sakab*, to be able to write.

दे सकव *dai sakab*, to be able to give.

ले सकव *lai sakab*, to be able to take.

जाय सकव *jāë sakab*, to be able to go.

§ 188. III. COMPLETIVES. Sometimes formed from the simple, and sometimes from the modified root. Examples are,—

खा चुकव *khá chukab*, to have done eating.

दे चुकव *dai chukab*, to have done giving.

मारि चुकव *mār' chukab*, to have done beating.

The foregoing modified form of the root, is really an additional form of the conjunctive participle, corresponding to the *Bangálí* conjunctive participle in °इया. Thus काटि *kát'* appears to correspond to the *Bangálí* काटिया *kátiyá*.

B. *Compound verbs formed with the Verbal Noun.*

§ 189. The following observations have been inserted here, although they might, perhaps, be more logically placed in the Chapter on Simple Verbs.

There are three forms of the Verbal noun. All these can be regularly declined like nouns, but, unlike nouns, they have an oblique form, differing from the nominative, to which the case terminations are attached.

(1.) The first form is that already given in this grammar, ending in *ब* *b*; as देख *dekhab*, "seeing." Its oblique form ends in *बा* *bā*, as देख *bā* *dēkh'bā*\* *sā* "from seeing," देख *bā* *dēkh'bāk*, "of seeing," &c.

(2.) The Second form is made by substituting *ल* *l* for *ब* *b* in the first form, as देख *dekhal*, oblique form देख *lā* *dēkh'lā*. Its nominative or direct therefore generally, but not always (e. g. not in the case of जाए *jāḥ* "to go") is the same as that of the Past Participle. Sometimes, however, in the case of irregular verbs, the form of the Past Participle is used by the ignorant instead of the real form of the verbal noun. Thus, the proper form of this variety of the verbal noun of the verb जाए *jāḥ* "to go" is जाए *jāl*, but the vulgar sometimes say गेल *gel*, which is the form of the Past Participle. In the case of verbs whose roots end in *आ* *ā*, the observations in § 168 (note) apply; so that we find forms like पाव *pāval*, and पैल *pāil* *mē*, beside forms like पाव *pāl* and पैल *pailā*.

(3.) The third form of the verbal noun does not occur in the direct form at all. It is only found in the oblique form, which is made by adding *अ* *a* or *ऐ* *ai* to the root. Thus Acc. Sing. देख *ā* *dēkhā* (not *dekā*) *kē*, or देख *ā* *dēkhāi kē*: and so on. The final *ऐ* *ai* is pronounced short thus *dēkhāi* and does not affect a previous long vowel; cf. § 148. and § 167 (note). Thus we have the verbal noun पठावै *paṭhāvāi*, while the Present Participle in the Present tense is पठवै (चौ) *paṭhavai (chhī)* of पठाव *paṭhāb*, "to send". When the root of the verb ends in *आ* *ā*, this form of the verbal nouns ends either in *आवै* *āvāi* as above, or in *ए* *ē*, as जाए *jāḥ*, पाव *pāḥ*. In irregular verbs, as in the second variety, the vulgar use forms connected with the past participle, instead of the regular ones, as मुरै *murāi*, instead of मरै *marāi* from मर *marāb*, "to die."

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\* See addenda.

§ 190. I. DESIDERATIVES, which are formed in two ways.

(a) By the phrase **इच्छा अछि** *ichchhá achh'* meaning "there is a desire" following the genitive of the first form of the verbal noun in **ब**.

(b) By the accusative, genitive, or simple oblique third form of the verbal noun with the verb **चाहब** *cháhab*, to wish :— Examples—

(a) **देखनाक इच्छा अछि** *dēkhabák ichchhá achh'*, there is a desire of seeing, *i.e.* I wish to see.

With this phrase, compare the Bangálí, **देखिनार इच्छा अछि** *dekhinár ichchhá áchhi*.

(b) **हम देख केँ चहैछी** *ham dekha kē chahaichhī*, I wish to see.

**ओ बाज चहैअछि** *o bája chahaiachh'*, he wishes to speak.

**घड़ी नाजै चहैछनि** *gharī bājāi chahaichhal'*, the clock was about to strike.

**ओ जाय चहैछथि** *o jāē chahaichhath'*, he wishes to go.

**ओ मरै (vulgarly मुरै) चहैत अछि** *o marāi (vulgarly murāi) chahait achh'*, he is at the point of death.

**एहि पोथी केँ पढ़क चाही** *ēh' pothī kē parhak chāhī*, one should read this book.

**तोहरा ओतय जायक (or जाय or जाय केँ) चाही** *tōh'rā otay jāēk (or jāē or jāē kē) chāhī*, you should go there.

§ 191. II. PERMISSIVES are also formed from the third form of the verbal noun. Examples are ;—

**जाय देब** *jāē deb*, to allow to go.

**कहै देब** *kahāi deb*, or

**कह देब** *kaha (not kah) deb*

} to allow to speak.

**ओ ओकरा खाए देबकैक** *o ōk'rā khāē dēl'kaik*, he allowed him to eat.

§ 192. III. ACQUISITIVES, are also formed from the same form. Example.

ओ उठै नहिँ पावयि *o uṭhāi nah'ñ pābath'*, do not let him rise.

§ 193. III. FREQUENTATIVES, are formed with the direct form of the second variety of the verbal noun in ल. Examples.

आएल करब *āēl karab*, to come frequently.

कैल करब *kail karab*, to do frequently,

ओ कहल करैखहि *o kahal karaiachh'*, he speaks frequently

ओ जाएल करैखहि *o jāēl karaiachh'*, he goes frequently.

§ 194. IV. INCEPTIVES. In Maithilī these are formed with the oblique form of the third variety of the verbal noun. Examples are

कह लागब *kaha* (not pronounced *kah*) *lāgab*, to begin to speak.

दीअ लागब *dīa lāgab*, to begin to give.

मारै लागल *mārāi lāgal*, he began to beat.

बाघ खाए लागल *bāgh khāē lāgal*, the tiger began to eat.

C. Compound verbs formed from the present participle.

These are, as in Hindī, Continuatives and Staticals. Examples are;—

§ 195. I. CONTINUATIVES.

लिखैत जाएब *likhait jāēb*, to continue writing.

पढ़ैत जाएब *parhait jāēb*, to continue reading.

बोलेत जाएब *bōlait jāēb*, to continue speaking.



जाइत रहब *jáit rahab*, to continue going.

पवैत आएब *pavait áëb*, to go on finding.

पानि बहैत जाइअछि *páni bahait jáiachh'*, the water keeps flowing away.

नदी केर धार बहैत रहैअछि *nadí ker dhár bahait rahaiachh'*, the stream of the river keeps flowing on.

§ 196. II. STATICALS.

कनैत चलब *kanait chalab*, to go along crying.

गवैत आएब *gabait áëb*, to come singing.

एक स्त्री गवैत आवैअछि, *ek strí gavait avaichhal'*, a woman was coming singing.

§ 197. D. Other compound verbs.

I. The following idiom with the Past Participle, making quasi statical verbs may be noted,

पानि बहल जाइत अछि *páni bahal jáit achh'*, the water keeps flowing away.

एक बाघ पड़ल बिरैअल *ek bāgh paral phiraichhal*, a tiger was prowling about.

In connection with this note that the phrase चला जाना *chalá jáná*, "to go away", so common in Hindí, has no counterpart in Maithilí, the Intensive compound being used instead.

II. The Maithilí equivalent to the Hindí ले आना *le áná*, to bring, is जानब *ánab*, and to the Hindí ले जाना *le jáná*, to take away, is the anomalous लेने जाएब *lenē jáëb*.

## PART IV.

## INDECLINABLES.

## CHAPTER XVII.

## ADVERBS, PREPOSITIONS, AND CONJUNCTIONS.

§ 198, Henceforth I shall not transliterate. It was necessary to do so in the case of verbs, but Indeclinable words, as a rule, show their own pronunciation.

The following lists of ADVERBS have been collected.

## § 199. I. ADVERBS OF TIME.

एखन	<i>Now.</i>	सवेर	} <i>Early, at dawn.</i>
तखन	} <i>Then.</i>	प्रातःकाल	
तहिआ		आखुख	
कखन	} <i>When?</i>	भोर	} <i>Perhaps, some-times.</i>
कहिआ		कदाचित	
जखन	} <i>When.</i>	कदापि	
जहिआ		कहिओ	} <i>At last.</i>
आइ	<i>Today.</i>	निदान	
काविह	<i>Yesterday, tomorrow.</i>	अन्त	
आइ काविह	<i>Now-a-days.</i>	अन्तकाल	} <i>Often.</i>
परख	<i>The day before yesterday, or the day after-tomorrow.</i>	वेरिवेरि	
		बारंबार	
प्रतिदिन	} <i>Every day.</i>	शीघ्र	<i>Quickly.</i>
अनुदिन		तारकाल	} <i>Instantly.</i>
सभदिन		तत्काल	
सदा	} <i>Always.</i>	पश्चात्	} <i>Afterwards.</i>
सबदा		पाछा	
नित्य	<i>Continually.</i>	फेरि	<i>Again.</i>
		एकवेरि	<i>Once.</i>

## § 200. II. ADVERBS OF PLACE.

एतय	<i>Here.</i>	तेनर	<i>Thither.</i>
ओतय	<i>There.</i>	जगपास	<i>On all sides.</i>
कतय, कहाँ	<i>Where ?</i>	समीप	<i>Near.</i>
जतय, जहाँ	<i>Where.</i>	इहिक्कात	<i>On this side.</i>
ततय, तहाँ	<i>There.</i>	ओहिक्कात	<i>On that side.</i>
इनर	<i>Hither.</i>	सर्वत्र	} <i>Everywhere</i>
ओनर	<i>Thither.</i>	सभठाम	
केनर	<i>Whither ?</i>	पार	<i>Across.</i>
जेनर	<i>Whither.</i>	निकट	<i>Near.</i>

## § 201. III. ADVERBS OF MANNER.

अकस्मात्	} <i>Accidentally.</i>	वृथा	} <i>In vain.</i>
अचक्क में		ब्यर्थ	
अति	<i>Very.</i>	गाहक	
एथक्क	} <i>Separately.</i>	इना	<i>Thus.</i>
थराक्क		कोना, कोन तरहे	<i>How ?</i>
भटपट	} <i>At once.</i>	जेना, जै तरहे	<i>As.</i>
भटद		तेना, तै तरहे	<i>So.</i>
तथापि	} <i>Nevertheless</i>	सत्य	<i>Truly.</i>
तैओ		सहज, सहजे,	} <i>Gratis.</i>
यद्यपि	} <i>Although.</i>	सहज में	
जैओ		इत्तादि, इत्तादि,	<i>Etcetera.</i>

## § 202. IV. ADVERBS OF AFFIRMATION AND NEGATION.

हाँ *Yes.*निश्चय *Certainly.*निश्चन्देह *Doubtlessly.*अवश्य *Necessarily.*नहीं } *No, not.*

न

अनु *No, do not.*

## § 203. The following are examples of COMPOUND ADVERBS.

कहिखो कहिखो *Sometimes.*और कतऊ *Elsewhere.*नऊँ नऊँ } *Gently.*

सुखे सुखे

कतहु नहिँ *Nowhere.*एतय धरि *Hitherto.*एखन धरि *Till now, yet.*नहिँ तँ *If not, else.*कहिखा धरि } *Till when?*कखन धरि } *How long?*कहिखो न कहिखो *Sometime or other.*कहिखो नहिँ *Never.*कतहु न कतहु *Somewhere another.*दुनुदिश *On both sides, all round.*जखन न तखन *now and then.*एहन खीहन *Indifferently.*एना नेँ एना *Somehow or other.*जौँ कहिखो *Whenever.*

§ 204. The following are examples in which adverbs take the signs of cases after them.

एखनुक बेरि नीक हैक *Now is the best time. (Lit. The time of now is good).*तहिखा तँ आइ भेट भेल अहि *I have not seen you since then till today. (Lit. From that time today a (first) meeting has occurred.)*निदान कँ ऐजाइ *At last he came.*

अन्तकाश में आन भेजेन्द्र *At length he came to his senses.*

जो आह जेँ कागिह कहैत छथि *He puts off from today to tomorrow. (Lit. He calls tomorrow today.)*

#### PARTICLES OF EMPHASIS.

§ 205. These are ई and ही or हीँ, *only, even*, and जो and ऊ or ऊँ, *also, even*. They are always used enclitically, and when any of them is added to a word ending in चा, that चा is omitted. Examples, हमरी *mine only* (हमर + ई), or *me only* (हमरा + ई); हमरी or हमरऊँ *mine also*, or *me also*. उत्तर, *a reply*, उत्तरी, *even a reply*. अपनाऊँ, *even one's own*.

#### PREPOSITIONS.

§ 206. The following is a list of the more usual Prepositions.

आगाँ *Before.*

साक्षात *Before.*

पाछाँ *Behind.*

बेज *For, on account of.*

ऊपर *Above.*

बिनु, बिनाँ *Without, Except.*

नीचाँ *Beneath.*

बाहर *Out.*

भीतर *Within.*

संग *With.*

संमुख }  
सोभाँ } *Facing.*

The above all govern the genitive case.

#### CONJUNCTIONS.

§ 207. The following are the more useful.

आबोर or जो *And.*

जी...जी *Either...or.*

कि *That.*

परंतु *But.*

जौ *Else, even.*

बेाँ *If.*

तँ *Then.*

§ 208. INTERJECTIONS, see § 24. Others as in Hindi.

## ADDENDA ET CORRIGENDA.

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### INTRODUCTION.

I withdraw the remarks on Page 2 concerning the tract over which Maithilī is spoken. In Champáran a form of Bhojpúrí is spoken, with a strong Maithilī tendency, but not sufficiently strong to entitle me to class the language as a sub-dialect of the latter. We must therefore deduct the figures for Champáran from the foot note, but at the same time we must add the figures for the whole of South Munger and South Bhágalpúr, for the Barh Subdivision of Patna, and for part of Púrniyá, where subsequent investigations have shown me that Maithilī in greater or less purity is spoken.

The corrected figures, therefore, for the foot note will run as follows.

Muzaffarpúr	...	...	...	23,15,267
Darbhanga	...	...	...	21,03,337
Munger	...	...	...	18,16,894
Bhágalpúr	...	about	...	20,00,000
Arariá Sub-division of Púrniyá	...	...	...	3,05,040
Barh                   ,,                   Patna	...	...	...	2,47,076
TOTAL,				87,87,614

§ 5. This Grammar went to the Printer more than a year and a half ago. When the manuscript was despatched, with the exception of Mr. Beames' notes on the Bhojpúrí dialect there was no other philological work from which I could obtain any help regarding the Bihár dialects. Under the circumstances, I purposely avoided mentioning certain facts which I had noticed, but which, mistrusting my own uncorroborated ear, I thought demanded consideration and reflection before stating. One of these, thanks to Dr. Hœrnle's Gaudian Grammar, has since become one of the commonplaces of Eastern Hindí Grammar. I allude to the existence of the short vowels *ě*, *ô*, *ăi*, and *ăă*. These vowels have no symbol in the alphabets of Bihár, being represented like their long congeners as follows; ए *e* or *ě*, ओ *o* or *ô*, ऐ *ai* or *ăi*, औ *au* or *ăă*. The fact is, that just as the simple

vowels have each a short and a long form viz: *a* and *á*, *i* and *í* &c, so also the diphthongs have each a short and a long form, viz: *ē* and *e*, *ō* and *o*, *āi* and *ai* and *āu* and *au*. Instances of these short diphthongs will be found in § 167 (note); and as diphthongs are liable to exactly the same rules as regards shortening as the simple vowels, the rules in § 148 apply to them also. Hence, subsequently to § 167, I have marked short diphthongs wherever they occur. Note that the words एहि, this, and ओहि, that, (§§ 85 & 86) are pronounced *ēh'* and *ōh'*.

The rules as regards shortening of vowels and diphthongs in verbal inflections have been given by me in § 148; but another important rule, first given by Dr Hoernle, for the shortening of vowels and diphthongs in words other than verbs, must be given here. As adapted to this Maithilī Grammar it is as follows:

(1) As regards आ *á*, this vowel is always shortened if it comes in the antepenultimate syllable or earlier in a word. Thus in the word चाउर *cháur*, rice, the *á* is long, because *á* is only in the penultimate syllable; but the longer form (see § 17) is चाउरवा *chaurvá* (or contracted चौरवा *chaurvá*) in which the *a* is short, as it is in a syllable earlier than the antepenultimate. Again there is रामा *Rámá* a proper name, in which the first *á* is long, but in the vocative it is रमवा *ram'vá*, in which the first *a* is shortened, it being in the antepenultimate syllable.

(2) As regards other vowels and diphthongs they are liable to be shortened in the antepenultimate only if a consonant, which is not euphonic य *ya* or व *va*, follow. If, however, in a syllable earlier than the antepenultimate, they are liable to be shortened no matter whether a consonant or a vowel follow. Thus औ *o*, this, makes its genitive ओकर *okar*, with a long *o*, but its accusative is ओकरा *ōk'rá* with a short *ō*, as this *ō* falls in the antepenultimate and is followed by a consonant. So also the *ē* in नेनिवा (see § 34) *nēniá* is short.

In counting syllables for applying this rule, it must be remembered that a final silent consonant (see § 7) must not be counted a syllable, as it is counted in § 148. Thus ओकर *okar* is only two syllables, while ओकरा *ōk'rá* is three syllables.

There is only one exception to this rule,—it is that the final syllable ऐ *ē* of the instrumental case is not considered as part of the word, but as a separate word. Hence we have पानिऐ *pániē*, and not पनिए *paniē* with the *a* short. The word, however, though written *pániē* is pronounced *pániē* with the *a* short.

§ 70. An optional form of the instrumental singular of *इ ई*, "this", is *ए ई*. I have not met any corresponding form for *ओ*, "that".

§ 85. For *एई ठह'*, *एइ ठह* and *एइ ठह* are sometimes used.

§ 86. Similarly for *ओई ठह'*, we find *ओइ ठह*, and *ओइ ठह*.

§ 104. NOTE, as to spelling, that verbal forms containing *ऐ ai*, are frequently written with *अव ai*. Similarly verbal forms in *औ au* are frequently written with *अव au*. So that *देखैत dēkhait* is sometimes written *देखत dēkhat*, and *देखिऔ dēkhiaū*, sometimes *देखिअव dēkhiaū*.

In poetry *ऐ ai* when final is frequently written *अव ay*: e.g. *देखिऐ dēkhiai* is written sometimes *देखिअव dēkhiaiy*.

§ 111. I have omitted a common form for "he is", *अहि ah'*. No other forms from this root are, so far as my experience goes, in use.

§ 117. Add present participle *अहेत achhait* "existing"

§ 132. The forms of the prospective conditional may also be used for the imperative, and *vice versa*.

In poetry the prospective conditional is very commonly used as a simple present. When this is the case, the third singular non-honorific may have also the following additional forms, *देख dekh*, *देखि dekhā*, *देख dekh'*, *देखि dekhai* (or *देखव dekhav*), and *देखरे dēkhaai*. So also in intransitive verbs.

§ 133. 3rd Future Hon.—An optional form for this person is *देखु dekhath'*, frequently, however, written *देखत dēkhat'h'*.

§ 167. *Past Tense*.—The use of the diphthongs *ai* and *au* in this tense is regulated by the following rules.

(1) Transitive verbs (including causals) generally take *au*, and so also does *गाएव gāēb*, "to sing". Hence we have in the first person *पौलहुँ paulah'ñ*, "I obtained", *गावहुँ gaulah'ñ*, "I sang", *चढ़ीवहुँ charhāulah'ñ*, "I caused to ascend". The past participles of these verbs are *पावोव pāōl*, *गावोव gāōl*, and *चढ़ावोव charhāōl*. The principal exception which I have met is the verb *खाएव khāēb*, "to eat", which makes its past tense *खैलहुँ khailah'ñ*, and its past participle *खाएव khāēl*: the form *खावोव khāōl*, I have, however, met, once or twice, though said to be incorrect.

(2) Intransitive verbs as a rule use the diphthong *ai*. Thus *अवाएव aghāēb*, "to be satiated", *past part.* *अवाएव aghāēl*, and its 1st pers. past, *अवैलहुँ aghailah'ñ*, "I was satiated", so also *अवढाएव ghab'rāēl*, "confused," *आएव āēl*, "come", and *हड़वढाएव har'barāēl*, "agitated", from the intransitive verbs *अवढाएव ghab'rāēb*, *आएव āēb*, and *हड़वढाएव har'barāēb* respectively.

§ 189-3. The verbal noun (oblique form in *ऐ ai*) of the verbs *देव deb*, to give, and *लेव leb*, to take, inserts an *म् m*, thus, *देने demāi*, *लेने lomāi*, *gen.* *देनेक demāik* &c. Verbs whose root ends in *इ i*, insert a *व b* in this form: E.g. *पिये piēb* from *पिअव piab*, to drink.



See § 4. APPENDIX N<sup>o</sup> 1.

Table shewing the various alphabets used in Mithila.

Devn Nāgri.	Kayasthi	Maithili	English Transli- teration.	Devn Nāgri.	Kayasthi	Maithili	English Transli- teration.
अ	अ	अ	a	प्र	८	न	n
आ	आ	आ	ā	उ	९	त	t
इ	इ	इ	i	ऊ	१०	थ	th
उ	उ	उ	u	ख	११	द	d
ऊ	ऊ	ऊ	ū	ग	१२	ध	dh
ए	ए	ए	e	घ	१३	न	n
ऐ	ऐ	ऐ	ai	ङ	१४	त	t
ओ	ओ	ओ	o	च	१५	थ	th
औ	औ	औ	au	छ	१६	द	d
ऋ	ऋ	ऋ	rī	ज	१७	ध	dh
ॠ	ॠ	ॠ	ri	झ	१८	न	n
ऌ	ऌ	ऌ	lī	ञ	१९	प	p
ॡ	ॡ	ॡ	li	ट	२०	फ	ph
अ	अ	अ	a	ड	२१	ब	b
आ	आ	आ	ā	ण	२२	भ	bh
इ	इ	इ	i	त	२३	म	m
उ	उ	उ	u	थ	२४	य	y
ऊ	ऊ	ऊ	ū	द	२५	र	r
ए	ए	ए	e	ध	२६	ल	l
ऐ	ऐ	ऐ	ai	न	२७	व	v
ओ	ओ	ओ	o	प	२८	स	s
औ	औ	औ	au	फ	२९	श	sh
ऋ	ऋ	ऋ	rī	ब	३०	ष	sh
ॠ	ॠ	ॠ	ri	भ	३१	स	s
ऌ	ऌ	ऌ	lī	म	३२	ह	h
ॡ	ॡ	ॡ	li	य	३३		

\* The semi-vowel ण is not used by Kayasths in writing Maithili, the vowel इ being substituted for it.



*See § 4 APPENDIX No. 1.*

*A Sanskrit Sloka written in the three characters  
of Mithilā.*

उपस्मास्वात्मीयताविहमिदमेवास्मदृश्यते • ॥  
दयानुरपियत्कृशोनास्मद्दुःखंजिहीर्षेति ॥१॥

अस्मास्वात्मीयताविहमिदमेवास्मदृश्यते • ॥  
दयानुरपियत्कृशोनास्मद्दुःखंजिहीर्षेति ॥१॥

*The Kayathi character is not adapted for writing  
Sanskrit It has no form for short media! 1 and  
has no semivowel ya.*

अस्मास्वात्मीयताविहमिदमेवास्मदृश्यते • ॥  
दयानुरपियत्कृशोनास्मद्दुःखंजिहीर्षेति ॥१॥







## ERRATA.

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In spite of great care, the following errors of the press, which are owing to the difficulty experienced by the printer in printing an entirely foreign language, have been detected. The necessary corrections should be made, as some are important. They are printed on one side only of the paper so that each correction can be cut out and pasted in the proper place in the body of the work.

		FOR	READ.
P. 5	L. 2 from bottom	Bengálí	Bangálí.
„ 7	„ 3 from top	ई	ई
„ 16	„ 3 from bottom	हा	हो
„ „	Foot Note	Usualy	Usually
„ 20	The last three lines should be		
S.	चिरंजीविन् <i>chirañjivin</i>	}	चिरंजीविनी <i>chirañjibini</i> .
M.	चिरंजीवी <i>chirañjibí</i>		चिरंजीविनि <i>chirañjibin</i> '.
or	चिरंजिव <i>chirañjib</i>		or चिरंजीवि <i>chirañjib</i> '.
P. 21	L. 2 from bottom	<i>máná</i>	<i>mányá</i>
„ 22	„ 2 from top	( <i>suddh</i> )	( <i>s'uddh</i> )
„ 23	„ 5 „	which is	which is not
„ 24	„ 19 „	तोँइ	तोँह
„ „	„ 23 „	पुरुष	पुरुष
„ 27	Foot Note	तोँह	तोँह
„ 32	1	जीकनि	जोकनि
„ 36	4 from bottom	<i>janika</i>	<i>janiká</i>
„ 43	11 from top	<i>saah</i>	<i>sabh</i>
„ „	6 from bottom	<i>kí</i> ? what,	<i>kí</i> , what ?
„ „	Last line	and की <i>kí</i> , what ?	की <i>kí</i> , what ? and केचो <i>keo</i> , any one, some one.





P. 44 L. 5 from top *omit* केओ *keo*, any one, some one, becomes कोनो *kono*.

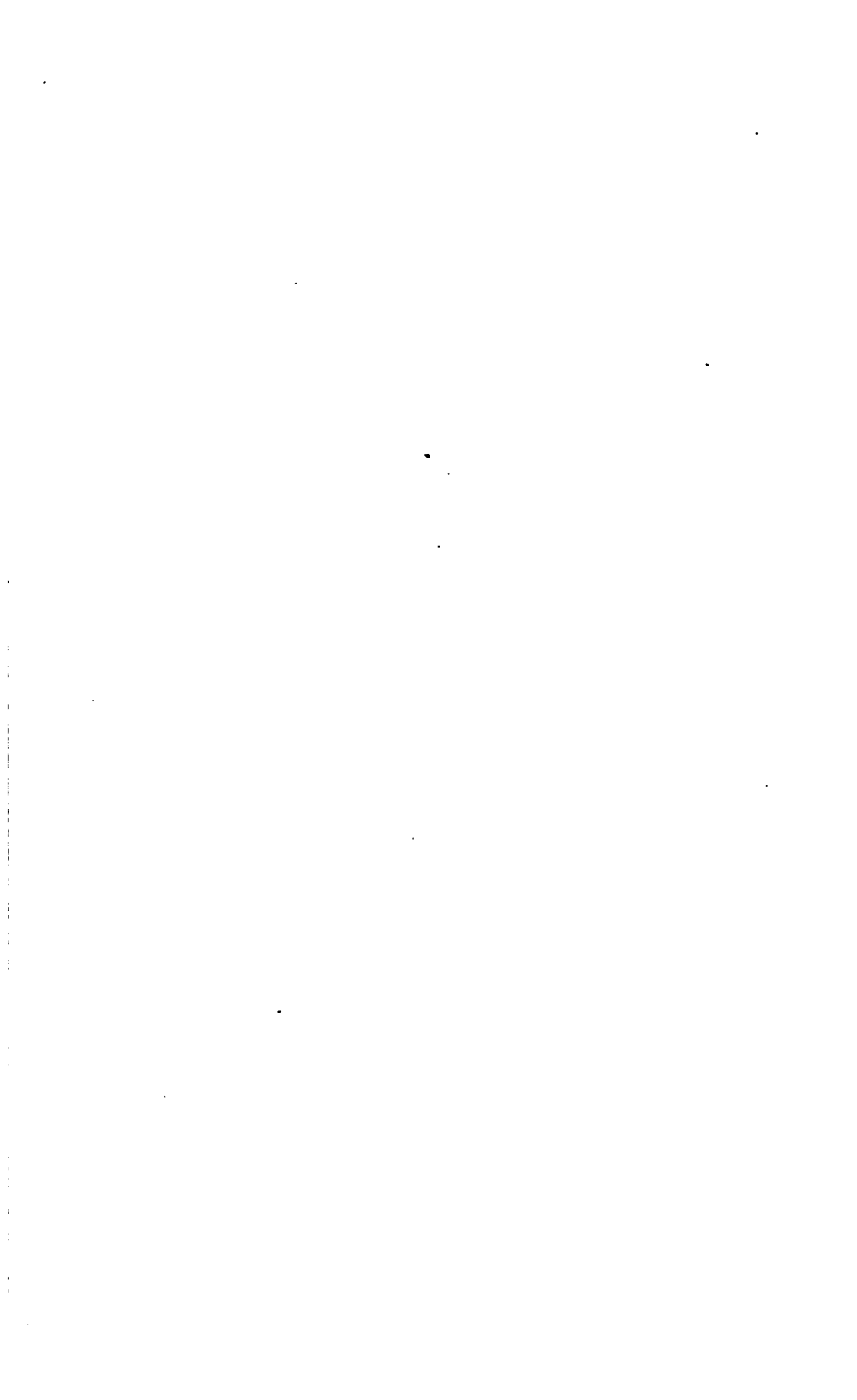
„ „ „ 9 after “कोन *kon*” insert “and केओ *keo*, any one, some one, under similar circumstances always becomes कोनो *kono*.”

	FOR	READ.
„ 45 „ 5 from top	<i>lotá</i>	<i>lotá</i>
„ „ „ 16 „	<i>amot</i>	<i>amot</i>
„ 46 „ 2 from bottom	Likenses	Likeness.
„ „ „ „	like what	like what ?
„ „ „ „	like the same	like that.
„ „ Last line	how much	how much ?

Numerals. pp. 47—49.

२० बीस	२० बीस
२४ चौबीस	२४ चौबीस
२६ छब्बीस	२६ छब्बीस
६४ चौंसठि	६४ चौंसठि
६५ पौंसठि	६५ पौंसठि
६५ पंचानवे	पंचानवे
६८ अठानवे	अठानवे

P. 50 L. 15 & 16 from top	section	chapter
„ „ „ 6 from bottom	it has	the verb has
„ 52 „ 11 from top	चव	चव
„ „ „ 12 „	ऐत <i>ait</i>	○ ऐत <i>-ait</i>
„ „ „ 14 „	○ चव <i>al</i>	○ चव <i>-al</i>
„ 53 „ 9 „	CHAPTER VIII.	<i>omit.</i>
„ 54 „ 4 „	<i>chah</i>	<i>chhah</i>
„ „ „ 6 from bottom	ओ	ओ
„ 55 „ 3 from top	देखहि	देहि
„ „ „ 8 from bottom	थिकै <i>thikaiñ</i>	थिकै <i>thikāi</i>
„ 62 „ 2 & 1 from bottom	देखहिं <i>dekhāh'ñ</i>	देखहिं <i>dekhah'ñ</i> or देखहिं <i>dekhāh'ñ</i>



		FOR	READ.
P. 63 L. 6 from bottom		देखितं	देखितं
„ 66 „ 4 from top		देखितं	देखिते
„ 70 „ 18 „		<i>dekal'kai</i>	<i>dekhal'kai</i>
„ 72 „ 3 from bottom		देखलयीनि	देखलयीनि
„ „ „ „ „		<i>dekhal'thuik'</i>	<i>dekhal'think'</i>
„ 77 „ 2 from top		देखल	देखल
„ 85 „ 1 „		<i>sut liaik</i>	<i>sut'liaik</i>
„ 89 „ 4 from bottom		ए	० ए
„ 92 2nd line of footnote 2. Fut.			1. Fut.
„ „ „ 8 from top	or पाएल <i>páel</i> ,		<i>omit, but see addenda.</i>
„ 95 „ 10 „	<i>euphonic</i>		<i>omit.</i>
„ 99 „ 5 „	होइतउं		होइतउं
„ 100 „ 10 from bottom	<i>bájáëb</i>		<i>bajdëb</i>
„ 101 „ 4 „	after <i>chhorab</i> , insert or छाइब <i>chhārab</i>		
„ „ „ 1 „	after <i>arāëb</i> insert, or आइब <i>ārab</i>		
„ 107 „ 1 „	after <i>jāëb</i> insert or लेखे जाएल <i>lelē jāëb</i>		
„ 109 „ 3 from top for	खीतय <i>read</i>	खीतय	
„ „ „ 6 „	खीहि „	खीहि	
„ 110 „ 15 „	खीइन „	खीइन	



AN INTRODUCTION  
TO THE  
**MAITHILÍ LANGUAGE**  
OF  
**NORTH BIHÁR**

CONTAINING  
**A GRAMMAR, CHRESTOMATHY & VOCABULARY.**

BY  
**GEORGE A. GRIERSON, B. C. S.**

—◆—  
**PART II.**

**CHRESTOMATHY & VOCABULARY.**

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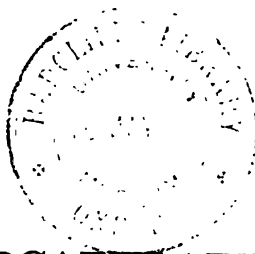
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# A CHRESTOMATHY

## OF

# THE MAITHILÍ LANGUAGE.

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This reading book contains nearly all the Maithilí Literature I have been able to collect. I hope that every word in it will be found in the Vocabulary ; special precautions having been taken to secure this object.

The prose will be found much the purest, being practically written according to the rules laid down in the grammar. The poetry is not so pure, poetic license admitting many Hindí and Braj forms and words. These will be found noted in the Vocabulary. Of the poets, the worst sinner in this respect is Fatúrí Lál, in the song of the Famine. Bidyápati or Vidyápati, as he is indifferently called, is comparatively pure, but, as might be expected, archaic forms and words appear in his poems, and he is frequently obscure and almost always difficult. Often he exhibits a neatness of expression and conciseness worthy of Martial. I hence put him near the end of the reading book, though his songs are the first which I collected and reduced to order.

The first piece given, is a letter copied *verbatim et literatim* from a letter filed in my court ; only names of persons and places have, for obvious reasons, been changed, and a few signs of punctuation added.

### ॥ श्री चंपावती निकट दुरमिल झा लिखित पत्र ॥

खलि चिरंजीवि चंपावती केँ आशीष, आगा लकुमनक जुबानी ओ चीठी सौँ अहाँ समक कुशलहेम बूझल, मन आनंद भेल । ओ लक्ष्मी देवि केँ नेना छोट हैन्दि, जेहि सौँ ओकर परवरण होइक से अवश्य कर्त्तव्य थीक ; ऊनिका माता नहिँ ; अहैँ लोकनिक भरोस तेज जुँड़क निगाह रहैन्दि । एक बकस पठाखोल अकि, से अहाँक हेतु, अहाँ राखब ; बकस में हौ ६) टा रुपैया हैक, ओ मसाला सभ हैक ; से बकस खोलि दुइ टा रुपैया ओ आधा २ सभ

मन्नाका लक्ष्मी दाह केँ अपने चुपे देबैन्हि, दुइ टा बपैया मसाला बक्स अपने राखब; अहैँ बै भेजाबोख अछि। कोनो बातक मन में अदेशा मति राखी; से चीज बसु सभ अहाँक नोकसान भेल अछि, से सभ पडँचत, तखन हम निश्चित हैब।

श्री समधी जी केँ प्रणाम; आगा भोला साऊ केँ बडत दिन भेबैन्हि अहाँ कोकनि तकाजा नहिँ करैछियेन्हि; हमरा बेटा जेहन छथि, से खुब जनै-छी; जलदी बपैया असूल करू, नहिँ त पीकू पड़ताएब। बखारीक धान सभ बेच लेबान्हि, एह बेजुद केँ कहाँ तक नीक अकिल हैतैक।

श्री बाबू गोबिंद केँ आशीष।

बपैया अमोट धारा

{ रहिकाक पडना	२)	२
{ श्री लक्ष्मी दाह	२)	२
{ श्री छोटी जनी	२)	२

### TRANSLATION OF A LETTER WRITTEN BY PURMIL JHA' TO MUSAMMA'T CHAMPA'BATÍ.

After compliments, may you live for a long time. My good wishes to Champábatí: Moreover, I have learnt both from the mouth of Lachhuman, and from your letter that you are all well, and my heart has been pleased thereby. Lakshmi Debí has had a little child, and we must make arrangements for its support; she has no mother, and I hope that you will keep an eye on her, and see that she gets every thing necessary (*lit.* oil and pots). I have sent you a box herewith, it is for you, keep it. In the box there are six rupees, and some *Kábuli*\* fruits; open the box, and give two rupees and half the fruit to Lakshmi Dái, but give it privately. You will keep two rupees, the remainder of the fruit, and the box; I have sent them for you. Don't be unhappy about anything: all your property, which has been spoilt, will be recovered for you; and then only will I be easy in my mind.

My compliments to the father-in-law. Moreover, it is a long time since you have pressed Bholá Sáhu to pay the money he owes. You know what sort of temper my son has, so realize the money quickly, or you will repent afterwards. He has sold all the paddy in the granary. When will the fool get decent wisdom?

My good wishes to Gobind Bábu.

\* The word *masáld* usually means "spices." I am, however, assured that here it must be translated as above.

	Rs.	Slabs of mango conserve.
For the Rahiká bridegroom	... 2	... 2
„ Lakshmi Dái	... 2	... 2
„ the Little Folk	... 2	... 2

The next piece selected is the song of king Salhes. It is most popular throughout the district amongst the low caste people, and is printed word for word as it was taken down from the mouth of a Dom. Salhes was the first Chaukidár, and is much worshipped by Dusádhs, a caste whose profession is to steal and to act as Chaukidárs, preferably the former. Throughout Tirhut, Salhes *asthans* can be seen under the village *pípal* tree, composed of a raised mud platform surmounted by mounted figures made of clay, representing the various characters of the song. Here the Dusádhs worship him.

Although a song, it is written in prose, and is chanted, rather than sung. Note that, throughout, Transitive Verbs in the past tense frequently take inflections which properly belong only to Neuter Verbs.

## ॥ अथ गीत राजा सलहेसक ॥

१। भेल भिनसरवा ठाढ़ि दरवाजा मै माणिनि कर जोरि भिनती करैछथि देन मुनिन नाम, सुनु इन्द्रासन कपन कोटि देवता जे इन्द्र जनम देखैन्हि छठि राति सोइरी घर में ताहि दिन लिखि देन सलहेस सन बर। ऊनका कारण अचरा बान्हनि, पर पुरुष मुँह नहिँ देखनि, जनम पाए सिन्दुर नहिँ पेन्हनि। ऊनि खामीक कारण काँच बाँसक कोइबर बान्हनि, रचि रचि ठौरनि जाकी पलङ्ग सेज भारि ओछाओलि, ऊनका कारण। सिक्किषा चीरि बेनिषा बनाओलि खामी कारण। गौरी आबोत ना ॥

२। हाहा मे। भेल भिनसरवा, कोइलि बेनइत, दरवजवा ठाढ़ि कल जोरि भिनति करैछथि कपन कोटि देवकेर नाम पर। सुनु इन्द्रासन इन्द्र कोक छठि राति जाहि दिन जनम देखैन्हि सोइरी घर में ताहि दिन लिखि देन सलहेस सन बर। बालपन अचरा बान्हनि, पर पुरुष मुँह नहिँ देखनि, जनम पाए सिन्दुर नहिँ माँग पहिरनि। ऊनका कारण काँच बाँसक कोइबर बान्हनि, बाल पलङ्ग सभ रङ्ग सेज ओछाओलि, सिक्किषा चीरि कै बेनिषा बनाओलि। मैरी अवत ॥

३। गान्हिटा सँ पोसजऊँ, एतेक बलु आनि कै घर में रखजऊँ, तैओ न खामी सलहेस रेणाह। ऊनका कारण फुलवाड़ी रोपनि, रङ्ग रङ्ग फल आनि

जगाब्योनि, बेनी फूल, चमेनी, ओ बुलकुंज, नेवार, तेखरिज फूल फुलवाड़ी जगाब्योनि ऊनि सलहेसक कारन, साँची बीड़ा पान जगाब्योनि, मेदनी फूल गाँजा आनि जगाब्योनि, तैयो सलहेस मोरंग नहिँ आएब। बिना पुबव सौँ कोना दिबस गमाएब, यहि सोग सन्ताप सँ तेजि दितऊँ मोरंग राज, देस पैसि कै खामी तनितऊँ। खामी सलहेस जौँ भिजतहि, खामी सलहेस कै राज भोगितऊँ, नहिँ भिजताह हिआ हारि घुरब, सोग सन्ताप सौँ पानि धसि खसब, केरि पलटि मोरंग नहिँ आएब। जनम सौँ गहना गढ़ाए राखनि, कहियो नहिँ पहिरनि, आइ मन होइअहि जे गहना पहिरि रेना म देखितऊँ, जे केहन जगैअहि स्वरति ॥

४। गहना पहिरि बैठनि माणिनि सुरखी देखै रेना में। बड़ सुन्दर जमैअहि, एक रती सिन्दुर कारन माँग उदास जगैअहि। तखन दमसि उठणीह घर सौँ, बिलकुल गहना खोइछा बाँधनि, घर सौँ चलि भेलि माणिनि। नगर गुजरात तेजि देब, जहाँ भेटताह खामी सलहेस देस पैसि ताकब; जौँ कतऊँ भिजताह खामी, तौँ कैकैकँ आएब मोरंग राज; नहिँ भिजताह हिआ हारि कौटब, सोग संताप सौँ बुड़ि कै मरब ॥

५। भोर होइत भिनसरवा कनैति घर सौँ बहार भेलि, चाब दीस ताकथि, बाट ठाढ़ि पचतावथि जे नहिँ भेटै बाट बटोहो, नहिँ भेटै संग समाज, ककरा दिआ समाद पठाएब। हिआ हारि कै चणकीह माणिनि कनैत चणकीह माणिनि खामीक उदेस। डेगेर चणकीह, जोजन भरि जाय जुमकीह अपना फुलवाड़ी; फूल देखि धरती खसनि मुरकाय, तखन कोटि कोटि कनै जमकीहि फुलवाड़ी में। ऊनका कानब सुनि संग समाज सखी बहिन भोर होइत आइनि ऊनका फुलवाड़ी। तखन जाय पुकबझन्नि सखी में जे कोन वेड़ा है फुलवाड़ी में कानब, की ऊनका माय बाप गारी देनक, की परोसिआ उजहन देनक ताहि बिरहँ ऐलीह फुलवाड़ी ॥

६। तखन पुकैअथीन्नि चंपा जे की जानि घर सौँ बहार भेलि। तब कहै-अथीन्नि दौना माणिनि एक सलहेसक कारन घर तेजजऊँ, घर तेजि खामी सलहेसक कारन चणजऊँ। पाँचो सखी चकी कमजा घाट जे कमजा घाट में खामी सलहेस हाथी नमावै औताह, ओहि ठाम जौँ भिजताह खामी सलहेस तौँ जाएब जादू सौँ कोभाए। आनि अपना फुलवाड़ी मड़वा बान्नि बिआहि देब; तोहरा छाड़ि कोनो सखी नहिँ त्रिष्ट रोपब, तीन कुल कै उसरंगि देब।

तौ पाँचो बहिन चणबीहि कमला नहाय, जाय जुमलीहि ठीक दुइ पहर में  
कमला घाट में, ठाढ़ि चारु दीस बाट ताकधि जे कोन दीस सौं सलहेस  
झोताह । तखन चीर उतारि तेहि ठाम राखनि तेन फुलेन कमला में भसाय  
देखि ।

७। कमला में भसाय कल जोरि भिनति करैअछि, जे जलदी सलहेस केँ  
मंगाय दिअ जे दरसन होय । पाँचो बहिन एतवा कहि कै कमला में डब  
देखैअ । आसन होनि गेल, कपन कोटि इन्द्र देवता जाय कै पैठन जहाँ बैठल  
कचहरी में ताहि ठाम, उदमत जगाय देल । सबटा ज्ञान कहि देल सलहेस  
केँ, तोहरे कारण पाँच सखी बारह बरख अचरा बान्धनि; आवै कहब कमला  
घाट खामी सौं दीदार हैत । एतवा समाद सलहेस केँ गेल अछि; सलहेस  
कहल अछि जे हम नहिं जायब, सुगा पठाए बेदुली मंगाय इब्यार केँ सहि-  
दानी देखाय देब । तखन एतवा खबरि सलहेस केँ भेल अछि, जगबे ऊकुम  
देन भिनमा खवास केँ डेउढ़ी सौं सुगा आनि दे; भिनमा खवास गेल अछि,  
सात खंड डेउढ़ी पिंजरा ठाँगल जाय, भिनमा खवास पिंजरा उतारल तौ  
पिंजरा उतारि जायल, बीच कचहरी सलहेस के आगा राखल, सुगा नहार  
कै सुगवा उड़ाए देल । तर तेजल धरती उपर असमान बिचनी परती सुगवा  
देये चक भाउर चलि गेल कमला घाट । पाँचो बहिन कमला में खेलाय  
धमाउर, उपर में सुगा देये चक भाउर । चार दीस नजरि खिड़ाबै, खन  
कनडेरिहें सुरखी परेखे, खन भ्रिछि गेदुली पर देये ऐसनि भपट मारै सुगवा  
बेदुली कै भागल दौना मालिनि माँगल कै भागल । सुगवा धेल पकड़िआक  
बाट, जाइत जुमल सखु बन, जुमल पकड़िआ राज बीच कचहरी दुनु इब्यार  
के बीच में खोन के खोन दै बेदुली नेड़ाए देल । बेदुली देखि बजत मन हगु-  
कक जकर बेदुली जायल तकर तिरिआ केहन सुरखी ।

८। कहथि सलहेस, सुनह सुगा, जकर बेदुली कैलाह से जौं पिछोर करै तौ  
धरम करम नहिं बचते; से नहिं, जाय बेदुली सखु बन पञ्चा दहक । जाय  
सुगवा सखु बन पञ्चल, अखोक कर गाछ पर बैठल । पाँचो बहिन तकैति  
हिआ हाबनी भेलि, जाइत चारि बहिन घुरलीह हिआ चारि घर केँ;  
दौना मालिनि कुसोथरि देखि अछि, होइत भोर सुगा उड़ल, आवि कै सुगा  
बेदुली देल अछि दौना मालिनि केँ; निअ मालिनि अपन बेदुली; जाय  
भोरंग राज फुलवाड़ी में बैठब, हम सलहेस केँ पठाए देब ।

९। पण्टि ऐलीह मालिनि अपना फलवाड़ी । होइत भोर सलहेस पञ्चल,

राति बिराति आए अमल मोरंग राज पुनवाड़ी। होइत भोर सनहेस आएल पुनवाड़ी।

१०। भेल भिनसरवा बोलल कोइलि। उठबीह मालिनि पुनवाड़ी लेन पुनवाड़ी ठाढ़ी पून तोड़ि गूथलि अमहार सनहेस जा। ताहि बेरि अमल अनदेसिआ चोर। चुहड़ माल मोकामा गढ़ सँ। दीन दुपहरिआ घर घर फिरै, पकड़िआ टेबेन फिरै, पकड़िआ चुहड़ योग हवेनी नहिँ मिलै, तबैत तबैत मिलल राजा भीमसैनक डेउढ़ी। डेउढ़ी टेबि चणल चुहड़ माल दुइ चारि कोस अन्तर जंगल में डेरा खसाओल। सुमिरै जागल देवी असावरि घरक गोसाउनि। जगल सँ पुजलजँ मोकामा गढ़ में, कहियो जन्म भरि चोरी नहिँ कैली; सुनल पकड़िआ में ननुआ सनहेस जन्म लेल, बड़ योगमन्त, चौदह कोस पकड़िआ कोतवाली लिखाओल; ऊनक ठाक सँ ककरो टंगरि साबित नहिँ होइबखि जे ऊनका पहरा में चोरी करै।

११। से जानि चुहड़ माल चढ़ि कै आएल, भौंटीक कोस बाँधल, दोहरि घरना चढ़ाओल, लाख दर लाख कूड़ी गतर में बाँधल, कमर में ढाल बाँधल। पेंसर कूड़ी लेल हाथ कै, बैठल घरती में। आसन लगाए कै, देख पेटकुनिआ घरती में, सेन्ध काटै जागल, दुइ चारि कोसक बीच सँ घरती में भिलि गेल; सेन्ध काटैत चल जाए पकड़िआ राज में। होइत भोर राजाक घरहर में सेन्ध काटै जागल, सेन्ध काटि पञ्चल जाहि घर में रानी हँसाबती सूतलि सोनाक पलंग पर सुनहर घर में, ताहि ठाम घर में पञ्चल चुहड़ माल चोर। ऊनका सिरमा में सेन्ध फुटल जाए, चुहड़ माल पलंग ओँठघि बैसल। जाति दुसाध परतीति नहिँ करिये, मुड़ी उठायकै घर में ताकै माल, कोनो माल नहिँ मिलल, देखल हँसाबती सूतलि सोनाक पलंग पर, लाख दर लाख गहना गतर में। तकरा तजवीज करै चुहड़ माल जे कोन चीज लेब। दुइ चीज लेब, सोनाक पलंग ओ रानीक गराक चन्द्रहार लेब। एतवा कहैत में भिनसरवा भेल, ताहि सँ चन्द्रहार रानीक गरा सँ काटि लेल, ओ रानी केँ उठायकै भीमसैनक खटिआ पर देख, ओ सोनाक पलंग मथा पर राखि लेल।

१२। होइत भिनसरवा भागि चणल ओहि सेन्ध दै, चारि कोसक तर दै ऊपर भेल जंगल में। लगले मोसाफिरक भेस पकड़ि लेल, माल जोर बर जोर लेने जाइबखि मोकामा गढ़ में; जाइत गंगा घाट त्रिवेनिआ पहर दीन उठैत गंगा पञ्चल। तब कहैत बखि गंगा सँ “सुनह गंगा, चोरि कै आएल छी, परबत राज सौं राजा भीमसैनक गढ़ सँ ओ सनहेसक पहरा सँ लेने जाइ

ही। कहियो काल चढ़ै सुदै सलहेस तकरा पार मति करह, जाहि घड़ी पार करव हम खुनब आवि कै धर्मक बाँध बाँधि देव" एतवा कहि गंगा पार भै गेल ओहि पार मगह में, मगह सँ चणन मोकामा गढ़ में, सांत खंड डेउड़ीक बीच में गाड़ल। ताघरि रानीक घर में गीन्द नहिँ टूटल, केसो नहिँ जागल, डेउड़ी में सभक पहिले सलखी नौड़ी जागल।

१३। बाढ़नी सेने अंगना बहाड़ि ओसरवा में ठाढ़ि भेलि, तखन तजबीज करै बिना पुरुष केँ जिन्हा एतेक बेरि धरि सूतलि; तखन नड़ाय देलि बाढ़नि, धार पऊचलि अन्दरात, केवाड़ खोलि जगाय देलि हँसावती रानी केँ। उठू उठ रानी एहन बच गीन्द भेल, कोन चोर आवि घर सेन्ह देल; एतेक कहैति में रानी उठलि हँसावती, रानी सेन्ह देखि गर्द कैलि। ततवा बेरि में दौड़ल बिलकुल नोकरिआ, दौड़ि के घेरल चारू दीस डेउड़ी, ताकेँ चोरक बनार कतऊ नहिँ मिलै। तखन कनै जागलि हँसावती रानी, राजाक नाम पर कनै जागलि। तखन कानि २ अचरा पारि कागज बनाओलि, नैनाक काजर पोछि केँ मोसि बनाओलि, तखन बाम कनगुरिआ केँ चोरि कलम बनाओलि, लिखै जागलि। चोरीक हाथ कहि देव राजा भीमसैन केँ, एतय गढ़ में चोरी भेल, जनमक चौकीदार थिकाह सलहेस, ऊनका कहबैन्ह जे चोर माल हाजिर करै, तौ जागि ऊनका फुरसति नहिँ। एतेक चीठी लिखि सुदीन केँ कहलि खवास मंगाय केलि, तकरा दिआ चीठी राजा भीमसैन केँ पठाय देलि।

१४। फेइत दुपहरिआ चीठी पऊचल राजाक पास। राजा भीमसैन चीठी देखि तमसल, जगसे ऊकुम देल बिलकुल बनौधिआ केँ जे पकड़ि लावह सलहेस केँ। तखन दौड़ल बिलकुल बनौधिआ, सलहेस लुकाय गेल, कतऊ नहिँ मिलल सलहेसक भाँज। तखन पकड़िआ ताकल, भील होल ताकल, तरेंगना पहाड़ ताकल, कतऊ न मिलै सलहेसक भाँज। दिआ हारि बैठल परतीक खेत में, भखै जागल; ताहि बेरि में एकटा बुढ़िआ बटोहिनि आवि गेलि, से पुछै जागलि जे एतेक बनौधिआ कथीनै भखैत कह। तखन कहैत अछि एक सलहेसक नाम सँ भखैत छी, तखन बनौधिआ कहल जे सलहेसक भाँज बताय दे। तखन बुढ़िआ कहै जागलि जे एक ठाम हम देखलि सलहेस केँ; कालाक भट्टी पर दारू पिवैत, गाँजा मजैत, करिआ पगड़ी माथ में कलकी नाठी हाथ में, घोसआ माँटी देह में। एतेक सुनल बिलकुल बनौधिआ दौड़ल सलहेस केँ पकड़ै, चारू दीस सँ घेरि लेल कालाक भट्टी; तखन जाय पकड़ि लेल ओ मुसुक बाँध बान्हि देल। तब पुछै जागल सलहेस बनौधिआ केँ जे

कोन जिब्यान भेल अछि जे हमरा बाँधि देल अछि, से हाल कह । तखन कहै अछि बनौधिबा जे चकह कचहरी, राजा भीमसैन कहताह हाल, हम नहिं जानी । अगा पीछा बनौधिबा बीच में सलहेस केँ खेने जाय जुमल कचहरी, दाखिल कै देलक कचहरी में, कल जोरि सजाम कैल विजकुल बनौधिबा लिख समुभाय अपन बन्धुबा ॥ १ ॥

१५ । तखन कल जोरि कै ठाढ़ भेल सलहेस, जन्म सं गोकरी कैल कहियो फूलक साटी न लागल, आइ कोन बिखै भेल जे बन्धुबा बान्हि देल । तखन राजा भीमसैन ऊकुम देल जे तोहरा अकैत घर में चोरी भेल चोर माण पकड़ि कै हाजिर कै दह, तखन तोहरा घुरसति देबऊ, बीच में नहिं देबऊ । तखन कहैत अछि सलहेस जे चौदह कोस पकड़िबा चौकोदारी लिखाबोल, चोरक बनार नहिं पाबोल, आनू कागज जे चोरी माण गेल अछि तकर तमसुक लिखि देब, जन्म २ सधान कै देब ; चोर माण हमर सक नहिं धीकि । तखन जान सं खिसिबाएल राजा भीमसैन, देल ऊकुम बनौधिबा केँ, जेजाह सलहेस केँ, उनटा बाँध बाँधि देब, नौ मन ढँग उपर कै देब, कचे बाँस के फटा सौं पीठि ओदारि देब, जाति दुसाध कबूल नहिं देब । तखन परल संकट में सलहेस, तखन कनै लागल सलहेस, जे आव प्राण नहिं बाँचत, आखिर मरना, अंकुर भेटल नहिं जायत, भाइ सहेदर मोतीराम सौं भेंट नहिं भेल, बिआही स्त्री सौं भेट नहिं भेल, माए बुढ़िबा धरि सौं भेट नहिं भेल । सुमिरै लागल असाबरी घरक गोसाउनि केँ जे जायकै उफरी तिरिबा सतबरती दौना मालिनि होइत सूतलि फूलवाड़ी में पसंग पर तकरा जाय कहब संवाद आवि कै कचहरी में भेंट कै जाय ।

१६ । एतवा सुनि दौना मालिनि उठलि चिह्वाए, ठाढ़ि भेलि दरवाजा पर माइक गोबर जै सवा हाथ धरती नीपि लेलि, सब देव मुनिक नाम आरोधि कै सुबजक माथें सगुन उचारै लागलि । सुबज साँचे २ सगुन उचारि दह जे कोब राज चोर बसैत अछि, केकर बेटा, केकर भगिना, की ओहि चोरक नाम थीक; एतेक हाल कहि दह । तखन एतेक सुनि कै उठलीह मालिनि, जुमलीह फूलवाड़ी माँभ, शेजशे सिंगार पेन्डि लेलि, जादूक फूलडाली बन्धाय लेलि, फूल तोरै लागलि, रंग विरंग फूल तोरि लेलि, काँचे नौग अराची तोरि लेलि । चकलीह खामीक उदेस, जाय जुमलीह कचहरी माँभ में, कल जोरि भिगती कहैत अछि; राजा भीमसैन के कहै लागलि, जे बड़ सुकुमार हमर खानी सलहेस, मारि सहज नहिं जाइकैन्हि, कनियक बन्धन खोलि दिख, जहाँ सौं होइत तहाँ सौं



चोर माण हाजिर कै देव। ताहि पर तमसल दीमान, जे चिन्हाक जाति कहाँ सौँ लैवै चोर माण; जौ लागि हाजिर करवै नहिँ, तौ लागि मुरसति नहिँ देबौक। तखन राजा भीमसैन कहैत कथीन्हि जे बन्धन खोलाय देबौक, एक एकरीर हमरा पास लिखि दह जे आठम दीन चोर माण हाजिर करी, नहिँ हाजिर करी, तौ नैम दीन तोहरा सौँ विबाह करी; तकर अकरार लिखि दाखिल करह, ओ लिखाय लेल। तखन दौना मालिनि कहै लागलि जे साते दीन में चोर माण पकड़ि कै हाजिर कै देव, से दुनु तरफ अकरार भै गेल।

१७। तखन उठणीह मालिनि सलहेसक बन्ध खोलै लागलि अपने हाथ सौँ, अगा पका बिदा भेल। तखन सलहेस पुछै कथीन्हि मालिनि सँ जे की कहिकै हमरा बन्ध खोलौलैन्हि। तखन मालिनि कहै लागलि जे अपन इजतिक अकरार लिखि आठ दीनक जे चोर माण आनि देव ओ हाजिर कै देव, तखन अहाँ कै खोलाओलि अछि। तखन सलहेस कहैत कथीन्हि जे कोन चोर थीक, तब मालिनि कहै लागलि जे चुहड़ माण मेकामा गढ़ में बसैत अछि, जगतक भागिन थीक, वैह चोराय कै लै गेल अछि। करू पैरख सलहेस जे चोर माण पकड़ि कै लै आवह; ओना नहिँ पकड़ल जाएत, भेद बताय दैत छी जे जाऊ नटक टोल, जाय कै समटा वस्तु मंगनी माँगि कै ढोलक, मृगदर, खनती, भीलम, खटिआ, मचिआ, सिरकी, भैसा, लै आवह। सलहेस तखन मंगनी माँगि कै लै आएल, सलहेस मालिनि कै पास सपुर्द कै देल। तखन कहैत कथीन्हि दौना मालिनि ई सब भेद आओर बता दैछी, मथाक टीक मुड़ाय दिअ, जुलपी रखाय लिअ, तसरक धोती काक लगाय लिअ, उत्तम रंग ताखी मूड़ बैठा लिअ, घोडा माटी गात लगाय लिअ, दुइ चारि दंड लगाय लिअ, जे असले नटक भेस लागे।

१८। तखन दौना मालिनि दक्षिणक चीर पहिर लेलि, पाटी समारि लेलि, नैना काजर पेन्ड लेलि, सीकैर मिसी बैठाय लेलि, चोली पहिर लेलि, हाथ में बाँक पहिर लेलि, पैर में काड़ा पहिर लेलि, माँग में तारचन्द टिकुली पहिर लेलि, असले कसबोन भेलि। दुनु आदमी अल्ला गावै लागल, अल्ला सुनि कै मोरंगक लोक चौतरफी घेरि लेल, देखै लागल तमासा, चिन्हले लोग अनचिन्ह भै गेल, तखन ओहि ठाम सौँ डेरा उठाय देल, तखन चलल चोर पकड़ै, पड़चल गंगा घाट पर। ता में सुनलन्हि गंगा सलहेसक अवाह, घाटे घाटे नाओ देल दुबाइ, अपने ब्राह्मनीक रूप धै कंगनिआ चढ़लि। भैगेल गंगाक लग में जे कतऊ नाओ दिअ बताय जे पार उतरि कै जाएव ओहि पार।

तखन गंगाजी कहै लगलधीन्दि जे नाखी गेल भसिन्धा ; तोँ फीरि कै घर अणन जाइ ; घर हम नहिँ फीरि कै जाएब, सुखले नदी पार मै जाएब । गरक चन्द्रहार उतारि कै जन में राखि देल, ताहि पर चढ़ि लेल नट नटिन ; मासल जाइ चन्द्रहार, ताहि पर चढ़ल नट नटिन, पार उतरि गेल मगइ में । मगइ सँ मुंगेर जुमल, राति विराति बलवे पञ्चल, मोकामा गाम में गाछी ताकि कै डेरा खसाइ देल, तखन सब बस्तु ठोंगि देल, सिरकी तानि देल ।

१६ । तखन अपने बैठल सलहेस ; अपने नटिन चललीह भरि मड़ हरवा ले गाम पर हरवा बेचै, से गे गिरयाइन हरवा ले, तखन हरवा बेचैतिर पञ्चल चुहड़क दरवाजा पर । सात नीन्द सूतल सात खण्ड डेउढ़ी में अपने मालिनि ठाढ़ि भेलि दरवाजा पर, जादू सँ देलि जगाइ । बक दै उठल चेहाइ सातो खण्ड केवाड़ खोलि कै दरवाजा पर आएल, पुछै नटिन केँ जे कथिला ऐलीह दरवाजा पर । जाति के हम नटिन थिकाऊँ, दुइ चारि पैसा खातिर हम ऐलऊँ दरवाजा पर । तखन चुहड़ माल कहैत कथीन्दि जे हमरा घर में नहिँ माए नहिँ बहीन नहिँ इस्ती, तखन हमरा सौँ की लैबै ओजह इनाम । तखन बोले लागलि नटिन राति हम सूतल कलऊँ अणन सिरकी में, सपना में देखलि जे तोहरा घर में एक चन्द्रहार कऊ, से इनाम दइ हमरा तब तोहरा मन पुराएब । तखन खुबसुरति देखि चन्द्रहार आनि देल जे हम चोरी कै लैलऊँ केओला गढ़ सौँ, राजा भीमसैनक घर सौँ, सलहेसक पहरा सौँ से तोरा इनाम दैत छी । चलू, अपना सिरकी में ओहि पलंग पर मन पुराए देब । आगा माथा पर पलंग, पाछू नटिनिन्धा गेल अपना सिरकी में ॥

१७ । ता में सलहेस सिरकी तेजि देल, लावै गेल अपना भाई मोतीराम ओ भगिना कारी कन्तु ; सात सौ हाथी मकुना ले आवि कै सिरकी घेरल । ता में नटिनिन्धा पलंग ओकाइ देलि, ताहि पर चुहड़ माल कै तेल फुलेल दै सुनाइ देलि । ता में फरीक भेल, जुमल सलहेस सब लसकर लै, घेरि लेल सिरकी बीच में चुहड़ माल सूतल । देवी असावरी देलि जगाइ जे त्रिन्धा कारन मुदै तोर जुमल सलहेस । एतवा कहैत उठल चिहाइ, दोहरि काक लगाइ मै गेल ठाढ़, कुरी लेल हथवा, एक बेरि करपल चुहड़ माल, उपर उड़ि गेल सै पचास हाथ, खसल हाथिक हलकाक बाहर, लड़ै लागल सलहेस से । चुहड़ माल जहिना पैसे बकरी में ऊड़ार, तहीना करपल फिरे चुहड़ माल, जेभर करपै तेहर हाथी कटिते जाइ, सात सै मकुना कै एक दम सै काटि देल, तोनि

राति दीन परल लड़ाई; तखन तीनू वापुत के खेहारने फिरे परतीक खेत में। उठलि नटिन, पकड़लि चुहड़ मालक वॉहिं, हम जातिक कसबोन, हमरा लग कतेक मोसाफिर अवैत अछि, तकरा सभ सौं लड़ने हमर रोज हरज होइत अछि, खीस तेजि दह, चनह सिरकी में मन पुराए देब। चुहड़ माल सिरको में आवि कै पलंग पर रहल छति। गीन्द अहिना राखि देखि, चाल कैलि राजा सलहेस कै ओ मोती राम कै, आवि कै अप्पन मुदै वान्दू।

२१। एतवा सुनि कै पलंग लगाए साते दीन में चोर माल वान्हि कै चलल नट नटिनिआ, जुमल गंगा घाट पर चोर माल लैकै, गंगा में सातो सै हाथी जिआ खेलक जादू सौं, नटिनिआ गंगा भैगेल पार, रातुक चनबे दीन में पऊचल राजाक कचहरी जाय, चोर माल देख समुझाय। चोर देखि कै राजा भीमसैन के घेरज नहिं रहल। तखन चुहड़ माल कै देखक खेलि, सभटा जवाब कहि देख जे हम निचै चोरो कैल सलहेसक नाम जानिकै ऊनका पहरा में। ई सुनि राजा भीमसैन खुशी भेल, पाँचो टूक कपड़ा, पाँचो हथियार, अपना चढ़ेक घोड़ी देख; बकसीस दै बिदा कैल। तखन दौना माणिनि जै राजा सलहेस राजा भीमसैनक फुलवाड़ी करै जन्म भरि रखवारी। इति॥

### TRANSLATION OF THE SONG OF KING SALHES.

1. Morning came, and, Lo, Dauná Málin stands in the doorway, and with clasped hands prays reverently unto the gods and saints: "Hear me, Ye fifty-six *krors* of gods of heaven, and Thou, O Indra, who hast given me birth, and who in my birth-chamber on the sixth night thereafter didst write (in the book of fate) that I should wed one like unto Salhes. For him have I kept my bosom covered with my body-cloth, nor have I ever cast eyes upon another man, nor from my birth have I adorned me with vermillion. For such a spouse, have I built a bridal chamber of fresh bamboos. I have made and adorned a scarlet bed, and on it spread a well swept mattress for him. With a split reed have I applied silver spots to my brow, for the sake of my spouse."

REFRAIN—"O fair one, will he come?"

2. Lo and behold, morning came, and as the cuckoo sings, she stands in the doorway, and reverently with clasped hands prays unto the fifty-six *krors* of gods: "Hear, O Ye companions of Indra in heaven, and Thou who didst give me birth, and who, in the birth-chamber on the sixth night thereafter, didst write (in the book of fate) that I should wed one such as Salhes. From my girlhood have I kept my bosom covered with my body-cloth, nor have I ever cast eyes on another man, nor from my birth have

I adorned the parting of my hair with vermillion. For him have I built a bridal chamber of fresh bamboos, and on a crimson bed have I spread a mattress of varied colours. And with a split reed have I applied silver spots to my brow."

REFRAIN—"O fair one, he will come."

3. "From childhood was I brought up, and all these riches did I collect in mine house, yet still my spouse Salhes came not. For him did I plant a garden, and set therein flowers of varied hue; the *Beli*, *Chameli*, *Bulkunj*, *Newár*, *Tekhari*, did I set in the garden for Salhes. I prepared rolls of *sā'chi* betel, and *medini* and *gājā*, but still Salhes came not to Morang. Without a spouse how can I pass my days? Weeping and mourning for him will I leave the kingdom of Morang. I will go to the heart of the land and seek my husband; when I meet my lord Salhes, with him will I enjoy the kingdom. If I meet him not, broken-hearted will I turn, and in sorrow and affliction will I drown myself, nor ever will I return to Morang. From my birth have I been melting gold for ornaments, yet never have I worn them; to-day would I wear them, and look upon myself in a mirror, that I may behold of what sort is my beauty."

4. The Málín adorned herself in her jewels and sat down, and beheld her beauty in the mirror. "My face is very lovely, but the parting of my hair longeth for one grain of vermillion." So she left the house in anger, and tied up all her jewels in the edge of her garment, and departed. "I will leave the city of Guzrát, and will enter the heart of the land and seek Salhes, where I may find him. When I meet My Lord, with him will I come back to the kingdom of Morang. If I meet him not, broken-hearted will I return. And in sorrow and affliction will I drown myself and die."

5. As dawn became morning, weeping she leaves her home, and gazes in every direction: she stands on the road and laments,

"I meet no traveller on the way,

"Nor do I meet my comrade,

"By whom shall I send my news?"

Broken-hearted went Málín; weeping did she go in search of her spouse. Step by step she went. She went a league, and reached her garden; when she beheld the flowers she fell upon the earth, and fainted, and then rolling on the ground she began to weep. When they heard her sobs, her companions, friends, and sisters came, even at dawn, to her garden. And one said to another, "Go, and ask our friend 'What sorrow is thine; that thou weepest in the garden'. Hath she been abused by her father and mother, or have the neighbours blamed her; that she hath come in sorrow to the garden?"

6. Then Champá asks her "Why didst thou leave thine house?" and Dauná Málin replies, "For one Salhes did I leave mine house. I left mine house for my spouse Salhes." "Let us five friends (including Dauná) go to the banks of the Kamlá, where thy spouse Salhes will come to water his elephant. If we find thy lord Salhes there, we will tempt him and take him by magic. We will bring him to thy garden and will build a bridal bower and marry him to thee. Only thou of us wilt behold his face, we will scatter *tíl* and *kus\** upon him, and give him to thee." Then the five sisters went to bathe in the Kamlá, and arrived at the river bank just at midday. They stood and gazed upon the road to see whence Salhes would come. Then they took off their apparel, and laid them there, and floated an offering of sweet oil upon the Kamlá.

7. They float the offering on the Kamlá, and reverently with joined hands they pray, saying, "O Kamlá, cause Salhes to come quickly that we may behold him." Having said this, the five sisters dived into the waters of the Kamlá. Then the seats of the fifty-six *krors* of Indra and the gods shook, and they went and rushed into the Kachaharí, in which Salhes was sitting, and charmed him. They told Salhes the whole story, how "For thee five sisters for twelve years have kept their bosoms covered. They have prayed unto us 'Tell him to come to the bank of the Kamlá that we may see our Lord.'" The news reached Salhes, and he replied, "I will not go, I will send my parrot, and he will bring me a *bedulí*,† that I may shew to my friend as a token of my love." And so this news was told Salhes, and immediately he ordered his man Jhinmá to bring his parrot from his palace. His man Jhinmá has gone; the cage is hanging within seven palaces (one surrounding the other). He took the cage, and brought it, and laid it before his master in the midst of the Kachaharí. He took the parrot out of the cage, and let it fly. The parrot abandoned the surface of the earth and the sky above, and taking the middle regions it flew in circles, and departed for the bank of Kamlá. The five sisters sported madly in the Kamlá, and above them the parrot flew in circles. Now it gazed around on all sides, and now with half closed eye at the beauty of the damsels, and again it would cast a glance upon the *bedulí*. Of a sudden it swooped down, and fled off with a *bedulí*. It took it from the forehead of Dauná Málin. The parrot took the road to Pakariá, through the *Sál* forest; and there in the kingdom of Pakariá, it laid the *bedulí* between the two friends in the midst of the Kachaharí. When he saw the *bedulí* he was mightily pleased in heart. "If the *bedulí* is so fair, how fair must be the woman who owns it."

\* This is the procedure adopted in making an irrevocable gift.

† A spot of silver leaf worn by women on the forehead.

8. Saith Salhes, "Hear, O parrot, whose *bedulí* thou hast taken, if she pursue thee (and find it here) our fair fame will be destroyed: Let not that be so: Haste thee, and take it to the *Sál* forest." The parrot went to the *Sál* forest, and sat upon an *asok* tree. The sisters gazed and gazed till their hearts broke: four of them turned, and went heart-broken to their homes, but Dauná Málin lay there despairing.\* When dawn appeared, the parrot flew and came to her, and gave her the *bedulí*. "Take it, O Málin; go thou to Morang, and sit in thy garden, and I will send to thee Salhes."

9. Dauná Málin returned to her garden, and at dawn Salhes arrived. He travelled the long night through to the garden in the kingdom of Morang. As morning arose Salhes arrived in the garden.

10. Morning came, and the cuckoo sang. Up rose Málin, and taking a flower basket, she stood in the garden. She plucked the flowers, and tied a necklace for Salhes. At that moment there came a thief from a strange country. His name was Chuhar Mál, and his home was in the fort of Mokámá. At midday he roamed from house to house. He wandered through Pakariá, noting houses, but in Pakariá he could not find a house worthy of him. He searched and searched, and found the palace of king Bhím Sain. Chuhar Mál noted the palace and went away, and rested in the *jangal* two or three *kos* off. He commenced to meditate on Asávari, his family goddess: "I have worshipped thee in the fort of Mokámá from my birth up. Throughout my whole life I have never committed a theft, but I heard that the young Salhes hath been born in Pakariá. He is a great man, and hath undertaken the guardianship as *chaukidár* of fourteen *kos* in Pakariá. Such fear is there of his prowess that no one's foot is firm to commit a theft in his beat."

11. It was hearing this report that Chuhar Mál had come to attack Salhes. He tied his pig-tail into a tight knot, and his body-cloth tightly round his waist.† On every limb he tied tens of thousands of knives, and by his side a shield. First he took a knife in his hand, and sat upon the earth. Then he took his position, and lying upon his belly on the ground, began to dig a mine (*sendh*). He kept under ground for a distance of two or three *kos*, and as he dug he arrived within the kingdom of Pakariá. As morning dawned he began to dig into the king's stronghold, and as he dug he broke in at the quiet room in which Queen Hansábatí was sleeping on a golden bed. It was there that Chuhar Mál the thief entered. Close to her head he broke into the room, and Chuhar Mál rested against the bed. Trust not the caste of Dusádhs! He raised his head and

\* A person is said कुसोथरि देव, *Kusothari deb*, when as a last resource he makes a bed of *kusí* grass by the side of some sacred spot, and vows not to leave it, till his boon is granted by the gods.

† Two precautions which thieves adopt to prevent their being caught.

looked about the house for property, but could find none. He only saw Hansábatí sleeping on the golden bed, and tens of thousands of jewels on her limbs. Chuhar Mál looked at them, and considered what thing he should take. "I will take two things, the golden bed, and the necklace on the neck of the queen." As he said this morning came, and therefore he cut the necklace from the neck of the queen, and, lifting her up, laid her on king Bhím Sain's (empty) bed, and took the golden bed upon his head.

12. As morning broke he made off through the mine for four *kos*, and then emerged from it in the midst of the forest. Immediately he dressed himself as a traveller, and forcibly went off with his booty to Mokámá fort. As he came to the meeting of the rivers on the Ganges bank, a watch of the day had passed. Then he addressed the Ganges thus, "Hear, O Gangá, I have committed theft, and come to thee, and it is from the kingdom of the hills, and from the fort of king Bhím Sain, and from the beat of Salhes, that I bring the booty. If ever Salhes come in search of me, let him not pass over thee. If ever thou bearest him across, at that hour will I be enraged, and by the power gained by my virtues, will I bind thy streams with a dam." He spake so far and crossed the river into the land of Magadh, and from the land of Magadh, went to Mokámá fort, and buried his booty within the inmost of seven houses. All this time the sleep of the queen in her palace was not broken, nor did any one wake. In the palace the first to wake was the damsel Salkhí.

13. She bore a broom and swept the court-yard, and then stood in the verandah of the palace. Then she began to think to herself about the queen, "How can a woman stay so long in bed when her husband is not with her." So she dropped her broom, and ran into the inner chamber, and opening the door awakened queen Hansábatí. "Rise, Lady, Rise, thou sleepest soundly; some thief hath come and dug a mine into the house." As she spoke, Queen Hansábatí arose, and seeing the mine, cried out aloud. By that time all the servants had run up, and surrounded the house on all sides, searching for traces of the thief, but nowhere could they find them. Then Queen Hansábatí began to weep, and noweping to call on the name of the king. At length, weeping and weeping, she tore her upper garment for paper, and rubbed off the collyrium of her eyes for ink. She pared the little finger of her left hand for a pen, and began to write a letter. "I would tell king Bhím Sain about a theft. A theft has taken place in the fort. From his birth Salhes hath been its Chaukidár, tell him to produce the thief and his booty. Till then let him not be set at liberty." Such a letter did she write, and told the damsel to call a man-servant, and sent the letter by him to king Bhím Sain.

14. About midday the letter reached the king. He saw the letter, and flew into a rage. At once he told all his Banaudhiá peons to arrest

Salhes, and bring him before him. Away ran all the Banaudhiás, but Salhes hid himself, and nowhere could they find a trace of him. Then they searched throughout Pakariá, and through the swamps and marshes. They searched through the mountains of Tarenganá, but nowhere did they find a trace of Salhes. Broken-hearted they sat in a fallow field, and began to hang their heads in shame. Just then an old woman traveller passed along the road, and began to ask them why so many Banaudhiás were hanging down their heads. They replied that they were hanging down their heads through shame at the name of one Salhes, and asked her to give them a trace as to his whereabouts. The old woman said, "I saw Salhes somewhere. He was drinking spirits at the still of a spirit-seller, and rolling *gā'já* in his hands. He had a dark blue turban on his head, and a brown stick in his hand, and had besmeared his body with damp earth, (like a gymnast)." Immediately all the Banaudhiás ran to catch Salhes, and surrounded the distiller's still. Then they went up to him, and arrested him, and tied his arms behind his back. Then Salhes began to ask the Banaudhiás, "Tell me what fault have I committed that ye have bound me." The Banaudhiás replied "Come to the Kachaharí, king Bhím Sain will tell you the reason why. We do not know." Before and behind went the Banaudhiás, in their midst went Salhes, till they got to the Kachaharí, where the former presented Salhes in the Kachaharí and with clasped hands all the Banaudhiás exclaimed, and (asked the king) to take charge of the prisoner.

15. Then with hands clasped Salhes stood before the king, and said, "From birth have I been thy slave, and never even have I been branded by a flower. To-day what has happened that I am bound in chains?" Then king Bhím Sain said "In thy presence a theft has taken place in my palace; arrest the thief with his booty, then thou wilt be released. Till then thou wilt not be set free." Then said Salhes "I am responsible for the guardianship of fourteen *kos* of Pakariá, but I have found no trace of the thief. Bring paper and I will write a bond for the value of the stolen property, and through all my future lives will I pay it off. I cannot (find) the thief and his booty." Then king Bhím Sain was enraged in heart, and ordered his Banaudhiás thus, "Take Salhes away from my presence, and tie his hands behind his back. Lay nine maunds of the trunk of a tree on the top of him. Skin his back with a split length of green bamboo. A *Dusádh* by caste will never confess." Then into affliction fell Salhes, and he began to cry, "Now my life will not escape. I must die in the end. Fate cannot be wiped away. I have not seen my own brother Motirám, nor have I seen my wedded wife. I have not even seen my old mother." He began to think upon *Asávarí*, the goddess of his



family, saying "Go, and tell my wife, the faithful Dauná, with whom I have eloped, where she is sleeping on her bed in the garden. Tell her to come to the Kachaharí to see me."

16. When Dauná Málin heard the news she arose and gazed round in horror. She stood in the way, and smoothed a cubit and a quarter of the ground with cowdung, and, having called upon all the gods and saints, asked for a sign from the sun.\* "O sun, tell me a true true sign, (that I may know) in what kingdom the thief dwelleth. Whose son is he, and whose nephew, what is his name? Tell me all this." (The sun told her) and when she heard the sign she arose and went into the midst of the garden. She adorned herself in all the sixteen graces, and made a magic flower basket. She began to pluck flowers, and plucked them of varied hues. She plucked fresh cloves and cardamoms. She then went to look for her lord, and entered into the midst of the Kachaharí. With clasped hands, she said humbly to king Bhím Sain, "Very tender is my lord Salhes. He cannot bear a beating, unloose his bonds for a time, and I will bring the thief and his booty from wherever he may be." Then in a rage the Prime Minister said "Whence can a woman bring a thief and his booty? Until thou bringest them, I will not release him." Then said king Bhím Sain, "I will have him released, but write a bond in my favour. 'I will bring the thief and his booty on the eighth day from this. If I do not bring him within that time, then, O king, I will marry thee.' Write a bond to that effect." And so he made her do. Then Dauná Málin said "Within seven days will I bring the thief and booty." And so each party ratified the bond.

17. Then up rose Málin, and unloosed her lord's bonds with her own hands, and they went away one behind the other. Then Salhes asked Málin how she had got his bonds unloosed; and she said, "I gave my chastity in bond that Salhes would bring the thief within eight days. Thus I got thee unloosed." Then Salhes asked her who the thief was, and she told him it was Chuhar Mál, who lived in Mokámá, the nephew of Jagat, who had committed the theft. "Act like a man, Salhes, that thou mayest arrest the thief with his booty. He can be caught by no ordinary means; I tell thee an artifice. Go thou to the quarter of the *nafs*, and borrow all their goods and chattels, a drum, a club, a hoe, a *jhilam*, a bed, a chair, a tent, and buffaloes." Salhes then went and borrowed all those things, and made them over to Málin. Then said Málin "All these further stratagems I tell thee. Shave off the pig tail from thy head, and let thy hair be short. Wear a tight silk waist cloth; put on thy head a

\* Lit. Head of the sun.

fine coloured cap; smear thy body with moist earth, and exercise thyself\* three or four times, that thou mayest appear a true *naṭ*."

18. Then Dauná Málin apparelled herself in garments of the south, arranged her hair flat over each temple, applied collyrium to her eyelids, and between each of her teeth she inserted black dye. She put on a tight fitting boddice, and an armlet on her arm, around her feet anklets, and on her forehead silver spots like the moon surrounded by stars; and thus she made herself appear a real dancer.† The two then began to sing the song of Albá and Rudal (after the manner of *naṭ*). Hearing the cry of Albá all the people of the Morang came, and surrounded them, and began to see the show: and behold, those whom they knew were unrecognized by them. Then the two lowered their tent, and went to catch the thief, and arrived at the Ganges bank. In the meantime the Ganges heard of the advent of Salhes, and all along its banks it sunk the boats, and taking its proper form of a Brahmaní woman mounted its highest bank. They reached the bank of the river, and asked her to show them where they could find a boat, that they might cross the river. Then the Ganges said "All the boats have been borne away by the stream, return ye, then, to your own house." "We will not return, but will cross the river as if it was dry land." She took off her necklace, and laid it upon the water, and the *naṭ* and the *naṭin* mounted on it; away floated the necklace, and upon it the *naṭ* and *naṭin* crossed the river into Magadh. From Magadh they hastened to Munger, and travelling the whole night arrived at Balawe, and selecting a grove in the village of Mokámá they fixed upon it for their lodging, and hung up all their property, and pitched their tent.

19. Then Salhes rested himself and sate himself down, and the *naṭin* putting a bundle of beads on her head went to sell them in the bazar. "Buy, O mistress, buy my beads," cried she. Then selling and selling beads she arrived at Chuhaṛ's outer gate. He was sleeping the sleep of seven sleepers within his seven houses, and Málin herself stood at the door, and by her magic awoke him. He woke with a start, and gazed around in wonder, and opening the doors of the seven houses, he came outside asking the Málin why she had come to his house. "I am by caste a *naṭin*, I have come to thy house for two or three pice." Then said Chuhaṛ Mál "In my house there is no mother, nor sister, nor wife. How therefore canst thou expect any present from me?" The *naṭin* replied, "Last night I saw in a dream in my tent that in thy house there is a necklace. Give me that as a present, and I will fulfil all thy heart's desires." Now when he saw her beauty he went and brought the necklace, saying, "I stole this

\* See नृ in Vocabulary.

† Not a strictly accurate rendering of the word in the original; see Vocabulary.

from Fort Keolá, from the palace of king Bhím Sain, and from the beat of Salhes. This necklace I give thee for a gift." She replied "Come to my tent, and upon that golden bed of thine will I fulfil thy heart's desires." Front with the golden bed upon his head went Chuhaṛ, and behind him the *naṣin*, to her tent.

20. In the meantime Salhes had left, and went to call his brother Motí Rám and his nephew Kári Kant, and taking with him seven hundred male elephants with small tusks, surrounded the tent with them. While he was doing this the *naṣin* spread the bed, and making Chuhaṛ Mál to lie upon it, applied sweet-oil to his body. By this time morning dawned, and Salhes arrived with all his army, and surrounded the tent, in which Chuhaṛ Mál was sleeping. His goddess Asávarí awoke him saying "For the sake of a woman, thine enemy Salhes hath come." On this he arose and looked around, and, tying his sleeping cloth around his waist, stood up. In his hand he took a knife. He gave one jump, and flew into the air to a height of fifty or a hundred cubits. He fell outside the circle of elephants, and began to fight with Salhes. He leaped even as a wolf doth into a flock of goats. Wherever he jumped there he slashed an elephant. He cut down at once the seven hundred male elephants with small tusks. For three days and nights the fight lasted, and then he pursued the three brethren in a fallow field. Up rose the Málín, and caught the arm of Chuhaṛ Mál. "I am by profession a dancer, and many are the travellers who come to me. If thou fight with them, my earnings will all diminish. Cease thine anger; come to the tent, and I will fulfil thy heart's desires." Chuhaṛ Mál then returned to the tent and lay upon the bed and slept. She put him under the influence of Ahidrá the goddess of sleep, and called to king Salhes, and Motírám, "Come and bind your foe."

21. When they heard this they came and tied the thief and his booty to the bed, and within the seven days, the *naṣ* and the *naṣin* hastened to the bank of the Ganges with him. In the Ganges the seven hundred elephants returned to life, and by magic the *naṣin* (and her husband) crossed the river, and travelling by night, arrived in the day time in Rájá Bhím Sain's Kachaharí and made over to him the thief with his booty. When he saw the thief, the king could not restrain his surprise. Then they unloosed Chuhaṛ Mál, and he told the whole story; how he had indeed committed the theft, hearing of Salhes's reputation, and from Salhes's beat. When king Bhím Sain heard this, he was pleased in heart, and gave Salhes a complete suit\* of clothes, five weapons, and his own special mare; after giving him these presents he allowed him to depart. Thereafter, with

\* टुमड़ी a turban, चदर a sheet, चोती a *dhoti*, मिरजे a body-cloth, and तौबी a handkerchief.

Dauná Malin, king Salhes remained in the garden of king Bhím Sain, and guarded it for the rest of his life.

This concludes the prose part of the reading book.

The first poetical piece given is four songs of the *Marsidá*, celebrating the death of the brothers Hassan and Husain, and sung by Muhammadan boys at the Muharram. They are good examples of the Musalmán dialect of the country, which differs little from that of the Hindus. They are written exactly as dictated by a choir of little boys whom I picked up two years ago in an outlying village. It is noteworthy that they also sung songs in U'rdú, which they knew by rote, but could not understand. The boys were quite uneducated: they did not know how to read or write, and had never left their native village.

## ॥ अथ गीत मरसीआ ॥

### ॥ पहिल ॥

बीबीक अंगना चंदन घन गच्छिआ रे हाय हाय०॥ ओहि उपर कागा मड़-  
फाइ छै रे हाय हाय०॥ १-॥ नहाय सोनाय बीबी बैठलि अंगन मों रे हाय  
हाये०॥ दसो अगुरीआ केशवा भारै रे हाय हाय०॥ २-॥ देवउ रे कगवा  
कान दुनु सोनमों रे हाय हाय०॥ कऊ काग रनक खबरीआ रे हाय हाय०॥  
-३-॥ कि कहन आहे अमों रनक खबरीआ रे हाय हाय०॥ खुजल तह-  
अरिआ हंशा जड़े रे हाय हाय०॥ ४-॥ जाही वन आहे अमों सिक्किओ ने  
डोलै रे हाय हाय०॥ ताहि वन हंशा छै जड़े रे हाय हाय०॥ ५-॥—॥

### ॥ दोसर ॥

एहि दसो दिन सैखद बसवा कटोलकै रे हाय हाय०॥ सेहो बसवा भेलै बिस-  
रनमा रे हाय हाय०॥ १-॥ एहि दसो दिन सैखद लकड़ी चिरोलकै रे हाय  
हाय०॥ सेहो लकड़ी भेलै बिसरनमा रे हाय हाय०॥ -२-॥ एहि दसो दिन  
सैखद लकड़ी बन्धोलकै रे हाय हाय०॥ सेहो लकड़ी भेलै बिसरनमा रे हाय  
हाय०॥ ३-॥ एहि दसो दिन सैयद कगता सटोलकै रे हाय हाय०॥  
सेहो कगता भेलै बिसरनमा रे हाय हाय०॥ -४-॥ एहि दसो दिन सैखद  
सेहना बेसाहलकै रे हाय हाय०॥ सेहो सेहना भेलै बिसरनमा रे हाय  
हाय०॥ ५-॥ एहि दसो दिन सैखद पगड़ी बन्धोलकै रे हाय हाय०॥  
सेहो पगड़ी भेलै बिसरनमा रे हाय हाय०॥ ६-॥

## ॥ तेसर ॥

वन में रोये कोइल जंगल में रोये फातमा ॥ घर में रोये दुलहिनि अभागिनि  
हे हाय हाय ॥ १-॥ एक रोये अमाँ दोसर रोवे चन्ना रे हाय हाय ॥  
तेसर रोवे दूध छाड़ि बलकवा रे हाय हाय ॥ २-॥—॥—॥—॥

## ॥ चौठ ॥

दौड़ल आवै सहेलियाँ लेजे आवै बीनी हय रो । कमर बाँधे कुरियं कटारे  
हो हाय हाय ॥ १ ॥ मोमिनाक डरे सैयद कुइयाँ में नुकाएल रे हाय हाय ॥  
मकरा जाल जगावे रे हाय हाय ॥ गिरगोट चुगली कैलकै रे हाय हाय ॥ २ ॥

TRANSLATION OF THE MARS'I'A, OR THE ELEGY OF  
HASSAN AND HUSAIN. A SPECIMEN OF THE  
MUHAMMADAN DIALECT.

## (1)

1. Woe, woe, in the court of the lady there is a clump of sandal trees, over this a black crow hovered.

2. Woe, woe, the lady bathed and sat in her court, and combed her hair with her ten fingers.

3. Woe, woe, "I will give thee, O crow, gold for thy two ears; Tell me, O crow, the news of the battle."

4. Woe, woe, O mother, what news can I give of the battle? (Thy beloved's) soul is fighting with a drawn sword.

5. "In the dense forest, where the reeds are motionless, his soul is fighting."

## (2)

*The neglected táziá.*

1. In these ten days the *Sayyad* has cut bamboos and forgotten them. In these ten days he has split wood, and forgotten it: He has tied it up, and has forgotten it. He has covered it with paper, and the paper has been forgotten by him. He has purchased a Muharram turban, and has forgotten it; He has prepared his turban, and forgotten it.

## (3)

1. In the wood weepeth the cuckoo, in the forest weepeth Fátimá.\* In the house weepeth the unfortunate bride.

\* Mother of Hassan and Husain.

2. In one place weepeth the mother, in another weepeth Channá.\*  
In a third the child hath left the breast and weepeth too.

(4)

1. The lady came running accompanied by her friends. He fastened knives and dagger to his waist.

2. Through the fear of the infidel, the *Sayyad* hid himself in a well.

3. The lizard has spoken malicious words, and (at his instigation) the spider has spun his net.

The next songs are purely women's songs. In the month of Bhádo (August and September), that is, in the height of the rains, when snakes abound, the poor women of the village go about begging at the houses of their richer neighbours, and singing these songs. They are all in honour of the Snake god, and contain some peculiar ideas. The language is most colloquial, and full of diminutive terms of endearment. As printed, they are exact copies of what the women sung.

## ॥ अथ गीत नाग ॥

अथल पयलकोर जंतवा हे जंतवा बेल बनुरकोर हयरा हे हयरा । पिसय बैठलि ब्राह्मन बैठिआ नाग छोड़ल फुफकार हे बाबू नाग दुलबआ । जौं हम जनिजऊं नाग पिसल जैताह अचरहिं भारि भुरि दितऊं हे बाबू नाग दुलबआ । जे मोर नाग केँ गऊम भिख देतीह लाख लाख बैठवा खेजौती हे मोर नाग दुलबआ । जे मोर नाग केँ भिखिआ छपौती साखोन भदौआ पकतौती हे मोर नाग दुलबआ । जे मोर नाग केँ महुआ भिख देतीह कारी कारी बैठवा खेजौती हे मोर नाग दुलबआ ॥ १ ॥

अपने जे चलाहा नाग गंगा असननमा नागिनि रोदना पसारलन्हि हे मोर नाग दुलबआ । अपने जे खाथि नाग पानकोर हे बिरवा नागिनि सिठिआ बटोरथि हे मोर नाग दुलबआ । अपने सुतथि नाग लाली रे पलंगिआ नागिनि छोटे गोड़थरिआ हे मोर नाग दुलबआ । अपने जे बैसला नाग नौगक गहिआ नागिनि नौग बटोरथि हे मोर नाग दुलबआ ॥ २ ॥

चलइति चलइति पैआ पिरा गेल भिखिओ न देख गरबैतिनि हे मोर नाग दुलबआ । कहाँ गेल किय भेल गामक पटवरिआ भिखिओ न देख गरबैतिनि हे बाबू नाग दुलबआ । कहाँ गेल किय भेल गामक गोड़ैतवा भूप दव भिखिआ

\* Sister of Fátimá.

दिखावह हे मोर नाग दुलबखा । सगरे समैखा नाग बैसि जे रहलाह मादव  
रटना रटौलन्हि हे बाबू नाग दुलबखा ॥ ३ ॥

अपने जे बैसलाह नाग पोखरीक भिड़वा हमरा सौँ भिखिया मंगौलन्हि हे  
बाबू नाग दुलबखा । अपने जे खाय नाग पाकल पान बिरवा नागिनि बिरिया  
लगावे हे बाबू नाग दुलबखा । जब हम जनितऊँ जामुन फिरियादि करताह  
खाम छोड़ि जामुन खैतऊँ हे बाबू नाग दुलबखा । जब हम जनितऊँ बड़हर  
फिरियादि करताह कटहर लुटार बड़हर खैतऊँ हे बाबू नाग दुलबखा । अपने  
जे नाग बैसलाह नाग चन्दनक गहिया हमरा रटना रटौलन्हि हे बाबू  
नाग दुलबखा ॥

### TRANSLATION OF THE NÁG SONGS.

*Sung in the rains by low caste women as they go about begging, to  
propitiate snakes.*

#### (1)

The mill, the mill was of stone, and the handle, the handle of  
*Bel* and *Babul* wood. The Bráhmaṇ's daughter sat down to grind, and  
the serpent hissed, (O Serpent, sweet Sir). If I had known that a snake  
would be ground up, I would have swept the mill-stone with my body-  
cloth, (O Serpent, sweet Sir). She who gives alms of wheat for the sake  
of the serpent, will play with a lovely, lovely son, (O my sweet Serpent).  
She who hides alms from the serpent, will lament throughout the months  
of Srában and Bhádo, (O my sweet Serpent). She who gives alms of *Marú*  
(a cheap grain) for the sake of the serpent, will play with an ugly, ugly  
son, (O my sweet Serpent).

#### (2)

1. The serpent went off to bathe in the Ganges, and his wife com-  
menced to weep, (My sweet snake).

2. His wife collects the refuse of the rolls of betel, which the serpent  
eats, (My sweet snake).

3. The serpent sleeps on a lovely bed, and his wife lies on the ground  
near his feet, (My sweet snake).

4. His wife collected the cloves from the clove tree on which the  
serpent sat, (My sweet snake).

#### (3)

I go, and go, and my feet are weary, and the proud lady gives me  
no alms. Where is the villager *Paṭwári* and what has become of him?

The proud lady gives me no alms. Where is the village *Gordit*? Make the lady give me alms at once. The serpent has sat at rest throughout the whole year, and in Bhádo he has made us wander about for alms.

(4)

The serpent sat on the mound of a tank, and made us ask for alms. The serpent eats rolls of ripe *pán*, and his wife prepares them. If I had known that the *Jámun* fruit would complain (to you, O serpent, of being neglected by us), I would have given up mangos, and would have eaten *jámun*. If I had known that the *barhar* fruit would complain, I would have scattered my jack fruits away (in present), and would have eaten the *barhar*. The serpent has sat upon a sandal wood tree, and has made us wander about for alms.

Next follows the Song of the Famine by Phatúrí or Fatúrí Lál, a living poet. It is a description of the Famine of the Faslí year 1281 (1873-74), and was written by a man of the people. It is worth noting this fact, for it praises both the English and the Mahárájá of Darbhanga in no measured terms, and speaks of native speculation in tones of grim and unsparing satire. I can certainly say that the Mahárájá of Darbhanga had never seen it, and that certainly no Government official had ever heard of it, till I brought it to notice. Hence, it cannot have been written in a tone of false flattery, but must be a really and truly sincere production; that it chimes with the feelings of the people is shown by its immense popularity with the lower orders, and I may take it as proving that a lively gratitude is felt in the hearts of the natives of Tirhut for the efforts of Government and of the Darbhanga Ráj in the disastrous year 1874.

As already mentioned the language is not pure Maithilí, being mixed with several Braj forms.

### कवित्त अकाली.—॥

साज रक्षासिक्क वरनन सुनो.—। चौदिस परज अकाल.—॥  
 भेज बरिसात खिन्न रहि साजक.—। कहँ जगि वरनौ हाज.—॥ १  
 रोहिनि आदि दीक बरिसातक.—। जेहिँ रेखाह तेहिँ गेजा.—॥  
 बिगिसिरा मन पुरज मनोरथ.—। दै भीसा किकु गेजा.—॥ २  
 आरदरा आडम्बर भारी.—। गरजत है चऊ ओर.—॥  
 पुख बख राखन धरती केर.—। भेज बरखा केर ओर.—॥ ३



पुनरबन्धु थिक बड़ा पुनीता.—। ओहो बड़ा कसरेस — —॥  
 बिन्धा बिड़ारक जेकिहु उपठन.—। धनि बरिसल असरेस.—॥ ३  
 मछा भेल मगाहिन्धा कछार.—। जगभरि के नहिँ जान.—॥  
 पुरबा पुर पक्ष नहिँ राखन.—। ककरा करब बखान.—॥ ५  
 उत्तरा आय जाय घर बैसन.—। सपतऊँ के नहिँ बन.—॥  
 हथिन्धा मुँड़ मुँड़ दै मूनन.—। तनिकऊँ लागल घून.—॥ ६  
 चितरा धित मित नहिँ राखन.—। ओहो भेल डाकू घाती.—॥  
 नाक रंगौलन्हि समै नकसर.—। दोम गुकौलन्हि खाती.—॥ ७  
 जौतिष पढ़ि पढ़ि जे जन रेकाह.—। साधि साधि भोगल.—॥  
 देखागमित बीज सौँ ओखाकिप.—। तनि कऊँ कबी बोल.—॥ ८  
 ओराम छपागति ओहो न जानथि.—। जाहि छपा समकाज.—॥  
 पानिक धन्न कबऊँ जौँ पुकिरेन्हि.—। सेहो कहैत होइन्हि काज.—॥ ९  
 जेहिखन नदी नाक नहिँ भरले.—। तेहिखन रौदी सरती.—॥  
 बिना जलें जग किहु नहिँ उपजन.—। दगध भेल कथि धरती.—॥ १०  
 ते नर रौदिक आगम बूझन.—। जे कल कबी किसान.—॥  
 दैब बेपक्ष पक्ष नहिँ राखन.—। जड़ि कटौनक धान.—॥ ११  
 कोदो महुन्धा एको न उपजन.—। नहिँ उपजन किहु साम.—॥  
 गम्भड़ी गदरी खेतहिँ सुखाएन.—। भेल बिधाता बाम.—॥ १२  
 मर्त्त भुवन में के कब रक्षा.—। कहां जाय केँ भागि.—॥  
 सुखल पताल हाल नहिँ ओतऊँ.—। सर्गऊँ लागल आगि.—॥ १३  
 छक जीवन ओहि नृपति इन्द्र केँ.—। जे रोकल गहि पानि.—॥  
 जीवा जंतु बिकल पुद्गमो में.—। ता केँ हो नहिँ आनि.—॥ १४  
 रबी राये एको नहिँ उपजन.—। में खेढ़ी औ चीन.—॥  
 घर घर सोच करै नर नारी.—। दुर दिन भेल अब दीन.—॥ १५  
 धनिक लोक सब मगहिँ मगन कथि.—। राखथि बज्रतो ढेरि.—॥  
 हसोथि बपैया घरकेँ राखथि.—। मँहगी भेल अब खेर.—॥ १६  
 केओ कुरथी खेत मास बेसाहल.—। जाहि कौड़ि कल अपना.—॥  
 कतेक जना हरिबासर ठानल.—। भात बज्रत केँ सपना.—॥ १७  
 कतेक जना मिछि जनेर बेसाहल.—। निरधन बैसन तकह.—॥  
 भेल धनन्तरि दूह फसिल जग.—। राहड़ि आबोर तकह.—॥ १८  
 काज परल तिरज्जति में भारी.—। तँई बहि गेल हावा.—॥  
 घर घर मगन करै नर नारी.—। फाँकि मकह करे कावा.—॥ १९  
 माजिक और महाजन सब केँ.—। घर घर ढेरी अन्न.—॥

लोक मुभाषोन ओहो तजैछथि.—। सुँह गरीबक सन.—। २०  
 समै देखि बनिषाँ सभ सनकल.—। डरँ जगौलक टट्टी.—।  
 सुन्न दोकान सहर में परि गेल.—। सुन्न भेल सम चट्टी.—। २१  
 सूखल गात बात भौ छटपट.—। कतेक बात अब सहना.—।  
 नर नारी सभ सान तेन्ना गल.—। बिकरी भेल अब गहना.—। २२  
 मंगटीका खुटी ओ तड़की.—। नकमन्नी नहिँ नाक.—।  
 कटसरि बिछिया ओ भिनभिभिछाँ.—। बाजुबंद ओ बाक.—। २३  
 चन्द्रहार, हैकल, ओ सिकाड़ी.—। और घमौरिक दाना.—।  
 सूति, नवग्रह, ओ पचखँड़ी.—। जमुनी भेल निदाना.—। २४  
 तापर दर्बजात नहिँ बचने.—। करम भेल निखट्ट.—।  
 तमघैल, अढ़ैया, ओ पिकदानी.—। नहिँ तसना ओ बटू.—। २५  
 बाटी, बट्टा, ओ पनबट्टा.—। भोजन करैक थारी.—।  
 माघब सीँह सहित सोबरना.—। नहिँ बचने घर भाड़ी.—। २६  
 धन संपति घर किछु नहिँ बचने.—। सभटा परिगेल बंधक.—।  
 तैयो भूख कुटल नहिँ ककरो.—। रहन पेट भेल खंघक.—। २७  
 दैब छँस अबतरल कम्पनी.—। जा पर राम सहाय.—।  
 मेथिलापूर बड़न जब लागय.—। से सुनि पऊचल घाय.—। २८  
 खरिद अनाज जहाजहिँ बोभल.—। भरती करि करि बोरा.—।  
 सदर तिलंगा ओखा पर भरती.—। और ओलाइति गोरा.—। २९  
 हाजीपूर में लाख हजारन.—। कै लाखन है पटना.—।  
 बाजितपूर सुलतानपूर गोला.—। नैं जानत हौं केतना.—। ३०  
 गाड़ी, बैल, छकाड़, उँट बिहारे.—। उबहत है सभ दाना.—।  
 मिसर कन्धैया कैं पोखरन में.—। पहिलुक अड़ी ठेकाना.—। ३१  
 ओ लक्ष्मेश्वर सिंह नृपति.—। माहाराज मिथिलेश.—।  
 अचल राज दड़िभंगा.—। औपति हरहिँ कलेश.—। ३२  
 गाड़ी बैल लाखन हजारन.—। तार्कें परे घड़ेर.—।  
 पहिलुक गोला मधुबन, भौड़ा.—। जपरा और अड़ेर.—। ३३  
 बेनीपट्टी, ओ पच महना.—। कुन्हरौल ओ कमतौल.—।  
 हरिहरपुर, पिड़ाखड़ बरनौं.—। कारज कतेकाँ बरिखौल.—। ३४  
 बारि पोखरि, बिरसायर बरनौं.—। पखौल को नहिँ जान.—।  
 नवहद, सरिखो, ओ भटपरा.—। ता सौं दक्षिण उजान.—। ३५  
 भंभारपूर, महरैल, कन्धौलो.—। मधेपूर है खास.—।  
 बेनीपूर, कामान, नरैहियो.—। बरनौं मूलपरास.—। ३६

भूमना है जग जानित जग में.—। महुया और बहौर.—।  
 दुहवी और महुनाथपर.—। और जैनगर तक है दौर.—। १७  
 बलदेवपुर और ढंगा बरनौ.—। मिरजापुर लघु हाट.—।  
 सीबीपटी, और कपसीआ.—। सदर गोला सौराठ.—। १८  
 गुरवा के परवरसी हाकिम.—। कर तिरऊत में आके.—।  
 नहीं तो मरते कत नर नारी.—। बाले बचे सुखाके.—। १९  
 कत सुरदा गरदा भै मिलते.—। असंख जीव चल जाता.—।  
 सर समझी के संभा ने लम्भन.—। नहीं बचते जनदाता.—। २०  
 सभके सभ उपहै भै गेल.—। धुर पोखर और सड़क.—।  
 रहि गेल ब्राह्मन बोली पखित.—। कायथ पछिमा ठाकुर परक.—। २१  
 केओ औरसिखर नाम लिखाओल.—। केओ मोहरिर भेंट.—।  
 धर्मकार्य में लुटथि रुपैया.—। ते भेल सम केर भेंट.—। २२  
 केओ जमानत देके बचकाह.—। जिनका अमला नेही.—।  
 ककरो मारि केत पिठि तोड़ैन्हि.—। उतरैन्हि जन्मक ठेही.—। २३  
 ककरऊँ गारत गात सुखाओल.—। बज्जतो हेअय चलागा.—।  
 मातुपिता घर परिजन रोवय.—। बाबू गेलाह जहलखाना.—। २४  
 ककरऊँ घर भेल खानातनासी.—। भेट मोहरिर धोँक.—।  
 केओ अदावति में डिङ्गियाइहथि.—। ककरऊँ उपरैन्हि भोँक.—। २५  
 यतना सुनि हाकिम रिसिआओल.—। ते जागल जन ठीका.—।  
 नाक रजौलन्हि समे मोहरिर.—। जागल चूनक टीका.—। २६  
 ओग, बिकौआ, लौकिक बंशक.—। किरिआमंत सुकूल.—।  
 गाछी, बाँस, बैल, और महिसि.—। जगह केन मकफूल.—। २७  
 ताहि रुपैया सौँ करा गजर.—। बै कोरट सौँ रीन.—।  
 ते कारन बज्जतो घर भागड़ा.—। भाइ भतीजा भीन.—। २८  
 आर जाट बहादुर.—। और दड़िमंगा घाम.—।  
 बाबू और बबुआन सहित मिलि.—। कीन्ह कुमैटी खान.—। २९  
 \* \* \* \* \*  
 यह सभ संग बैठि कै.—। जाय कुमैटी भेल.—।  
 अजब कार सरकार के.—। तिरऊत पड़चल रेल.—। ५३  
 बाजितपुर से सड़क निकालै.—। आये दौड़िह दौड़ी.—।  
 हड़ेया गंडक पूल वन्हाए.—। आर औरही औरी.—। ५४  
 धर्मधीर, बलबीर, कंपनी.—। जानत है जगदीश्वर.—।  
 कहुमी सागर के पोखरि में.—। ताहि कीन्ह इसटीसन्.—। ५५

बड़ा काट कनकसोबाजे.—। श्रीदुर्गा होर संग.—।  
 आगरा के छोटा काट बहादुर.—। बैठे सभ रजरंग.—। ५६  
 जुटे कमनर और कनकट्टर.—। बोचहिं बात नेचंट.—।  
 रह पाघो हजकात्र पर बैठे.—। संग जात रह जंट.—। ५७  
 खबरि ग्रह खलबार मौं.—। मैथिल के रह हाथ.—।  
 सुनऊ फिरंगी अवध देखे.—। भेटऊ दुख के जाय.—। ५८  
 ऊकुम दीन्ह दोउ काट को.—। सुनऊ हमारे बैन.—।  
 मदति करऊ रेखाआनको.—। क्या बैठे सौ चैन.—। ५९  
 बड़ा काट दोउ बीर उठार.—। साहेब सौ जरनैल.—।  
 मेजर मजिस्टर और कनकट्टर.—। संगजात करनैल.—। ६०  
 देस देस सौं अन्न मगाबोज.—। दीन्ह सभनि के दाम.—।  
 महामूंग, गजम, सौ चाउर.—। बजंका, सौर बदाम.—। ६१  
 छोणी, पटना, सौ भटसारे.—। दीजी सौ अजमेर.—।  
 आगरा, सौर कान्हापूर, छाका.—। जहाँ अन्न के ढेर.—। ६२  
 भर रमाणा अन्न तिरऊति में.—। बादि गाड़ी सौ बैल.—।  
 गज, तुरंग, मदहा, सौ ककड़.—। संग सिपाही खेल.—। ६३  
 छली सौ पैठान, मोमल सभ.—। बांकाबीर रजपूत.—।  
 सोभा बरनि न जात है.—। जैसे हनुमंत दूत.—। ६४  
 आगे सफर सौ मैना.—। पणटन बीर जमान.—।  
 बरछी सौ तबबारि गहै.—। कर गहै तीर कामान.—। ६५  
 चाँड़ तुरंग पर करै कवाहत.—। जमादार होर संग.—।  
 सोभा बरनि न जात है.—। देखि तखनुक रंग.—। ६६  
 कारत काम सभ धाम में.—। टट अट सभ जूट.—।  
 ठाहि भीड़ गाड़ी सहित.—। बान्धै सकल सौ पूज.—। ६७  
 जिले पटनें सौ भटसारे.—। प्रगना महिसौर.—।  
 तहाँ बसहिं एक सज्जन.—। तेहि जा घर लखी दौड़.—। ६८  
 श्री हारिका प्रशादित.—। धर्मधीर बुद्धिमान.—।  
 तहसीलदार कोरट के खासा.—। जानहिं सकल जहान.—। ६९  
 बाबु इसरी प्रसाद दिपौटी.—। सो मधुवन में आर.—।  
 ऊकुम दीन्ह सुपरनडेंट के.—। टोले टोले होर जाय.—। ७०  
 मन पँचा मनगर भै लिय.—। बजतो लिय खैरात.—।  
 धन्य धन्य अगरेज बहादुर.—। सभ के जूटन गात.—। ७१  
 गरब, गनी, गुरबा, कब जै, जै.—। ब्राह्मण देत असीस.—।

भीरबुनाथ बड़े बरसाही.—। गदी जाख बरीस.—॥ ७२  
 बतुर जाख कबि बरगत हैं.—। यह रौंदी के हाथ.—॥  
 मौरमिंट मौरनन बहादुर.—। तिरऊति राखहि बहाल.—॥ ७३

### TRANSLATION OF FATU'RÍ LA'L'S SONG OF THE FAMINE.

1. Hear the tale of the year 1281: On every side a famine fell. In that year the rains wasted away; how can I tell all that happened?

2. *Rohani* is the first asterism of the rainy season: but, as it came, so it departed (without rain). *Mrigásiras* fulfilled our hopes, for it gave a few drops of rain and departed.

3. *Aradrá* passed by with great majesty, thundering on every side; *Pukh* saved the face of the earth, but became the end of the rains.

4. *Punarbas* is a very holy asterism, but it was also a miser. All the seed in the seed-beds would have been utterly destroyed if blessed *Aślekhá* had not rained.

5. Who in the world does not know that *Maghá* became like a *Magadh* beggar? *Purbá Phálguní* did not prove its premises. Which asterism can I praise?

6. *Utrá* arriving found its home ready and abode there (*i. e.*, came at its proper season); but it did not give even a drop to swear by. *Hathiyá* concealed his trunk in his mouth, and the woodworm attacked him, (and left him empty).

7. *Chitrá* lost his senses and went mad, even he became a robber and a murderer. All the asterisms had their noses painted red (as a penance), and *Swátí* put his tail between his legs.\*

8. All the Pandits who came from Banáras, after studying astronomy; though they calculated the position of the planets, and knew all about geometry and algebra; even their word turned out false.

9. By the mercy of *Rám*, through whose mercy everything happens, they did not know the truth. If any one asked them the prospects of rain, even as they spoke, they (were shewn to be liars and) were put to shame.

10. When the rivers and streams did not fill, then there came a certainty of drought. For want of water, nothing grew on the earth. The land became as if it were burnt up.

\* I have slightly altered the original here, which is very indecent. This and the five preceding verses contain a series of puns on the names of the various lunar asterisms, which it is impossible to translate.

11. The cultivators knew the approach of drought, and exclaimed, 'Fate is against us; he has turned his face from us, and has cut off the paddy by the root.'

12. "Neither the rice in the muddy low lands, nor the *maruá* on the high lands has grown; nor has *sámá* grown. *Gambharí* and *gadará* have dried up in the field. God indeed has turned aside his face.

13. "In the world of mortals who can save us, where can we go, whither can we fly? Hell itself is dried up. There is no moisture on the soil, and even heaven has taken fire.

14. "Shame on the life of king Indra, who caught hold of the rains and stopped them. Living creatures became distraught upon the earth. They lost all pride in themselves.

15. "Spring crops, mustard, *mū'g* (*Phaseolus mungo*), and *chind* (*Panicum italicum*), not one has sprouted. In house and house are men and women mourning. Now indeed are our days woful."

16. On the other hand all the rich men were pleased in heart, and stored up many heaps of grain. They drew rupees into their houses in armfuls, for the *ser* of food was now dear.

17. Some who had cowries bought a field of *kurthí* (*Dolichos biflorus*), or even flesh. But how many held a continual fast, and only saw food in dreams!

18. How many men united together and bought a field of *faner* (a tall species of millet, and a food given to cattle), while the poor men sat and looked on! In the whole world there came like medicine to men, *rákar*, and Indian-corn.

19. Truly a dreadful famine fell in Tirhut, for so did the winds blow. In house and house men and women tossed into their mouths parched Indian-corn, and thought themselves happy.

20. All the land-owners and bankers had in many houses heaps of grain. But, to deceive the people, they gazed about with faces like those of poor men.

21. The shop-keepers saw the times, and were at their wits' ends, and in terror closed their doors. The cities were full of empty shops, and all the grain markets were empty too.

22. Men's bodies were all shrivelled up, and their very speech was halting. How many things they had to bear! Men and women ceased adorning themselves and sold their ornaments.

23 and 24. *Mangtikás* (forehead ornaments), *khútis* (ear ornaments), and *tarhís* (ear-rings), *nakmunnis* (small nose-rings) were no longer seen in their proper places. *Kaṭsari* (necklets), *bichhiá* (toe-rings), *jhim-jhimis* (tinkling toe ornaments), *bájús* and *bā'ks* (two kinds of armlets), *chandrahárs*, *haikals*, *sikarís* (three kinds of necklaces), and *ghamaurís*

(seed necklaces), *sútis* (neck rings), *navagrahs* and *pachkhāris* (two kinds of armlets), and *laṣunís* (bracelets) were all expended.

25. Then not even brazen utensils escaped; for the people's fate became still worse. Water-jars, small jars, and spittoons, and rice-pots of every kind.

26. Cups, bowls, betel boxes, and plates for eating in. Neither drinking cups, after the fashion of Mádhab Sīh, nor even small drinking cups were saved.

27. None of the household wealth escaped. All went to the pawn-broker; still hunger did not desert them, and their bellies became as it were pits.

28. Then the "Company" took the form of a portion of the deity, by the help of Rám. When she heard that the city of Mithilá was about to be drowned, she ran up to save it.

29. She bought food and filled sacks and loaded them in ships. Special native soldiers and white soldiers from *Wiláyat* were entrusted with the duty.

30. To Hájípur there came thousands of hundreds of thousands of bags, and many hundreds of thousands to Patna; and in the granaries of Bázitpur and Sultánpur, I cannot tell how many there were.

31. Waggon, bullocks, carts and camels carried all kinds of grain throughout Bihár. The place where they were told to meet was Kanhaíá Mísra's tank (in Darbhanga).

32. Maharájá Lakshmesvar Sīh, Maharájá of Mithilá, the immovable Lord of Darbhanga, the lord of Lakshmi, relieved the distress.

33. Thousands of lákhs of carts and bullocks became entangled together; the first *golás* (granaries) were those at Madhubaní, Bhawára, Jafrá, and Aṣer.

34. I sing also of Benípaṭṭi, and the Pach Mahalá, Kumbraulí, and Kamtaul: Hariharpúr, Piṛáruch, and much work was there in Bariaul.

35. I sing of Bári Pokhari, and Birsáyar. And who does not know Paṇḍaul? Nabahad (Lohath factory), Sarisao (Surso), and Bhaṭpúrá, and to the south of it, Ujain.

36. I sing of Jhanjhárpúr, Mahrail, Kanhaulí, and especially of Madhepúr. Benípúr, Kamán (Kewan factory), Narahiyá (Naraya), and Phúlparás.

37. Jhamná is a place renowned in the world, and so are Mahthá and Bachhaur, and the relief circuits extended from them to Duhabí, Mahináthpúr, and Jainagar (on the frontier).

38. I sing of Baldebpúr, and Dhangá, and Mirzapúr where there is a small market, Síbipaṭi and Kápsiá and the chief golá at Sauráth.

39. The *Hákims* came into Tirhut and relieved the poor. If they

had not done so, how many men would have dried up, and died with their little ones !

40. How many corpses would have lain in the dust (uncared for). Innumerable lives would have been lost. Even no respect would have been shown to sons-in-law,\* nor would a son have remained to perform the funeral obsequies for his father.

41. Nearly every one was driven to throwing up earth on embankments, tanks and roads. Only the learned Sotí Bráhmans, Káyasths and western Thákurs escaped (from this indignity).

42. Some (of these last) made themselves overseers, and some *Muharrirs*, and others mates. In a holy cause they robbed the Government of money, and got their deserts for it.

43. Some who had friends among the court officers got off by giving bail: some got caned and had their backs scarified, and thereby expiated for all the sins of their former lives.†

44. Some wasted away in confinement awaiting their trial, and a great many were committed for trial. And their parents, wife and relations wept, saying, "The *Bábú* has gone to jail."

45. Some of the wicked *Muharrirs* and mates had their houses searched by the police. Some had to blubber in the Civil Court, and others had their moustaches pulled out (by peons).

46. When the *Hákims* heard all about this, they flew into a rage; and therefore (stopped daily work and only) gave work by contract. And all the *Muharrirs* had their noses painted red, and a white patch of lime painted on their foreheads ‡

47. *Jogs*, *Bikaúds* and other Bráhmans of reputable descent, who had performed all their various duties, and were of good family, mortgaged their groves, bamboo clumps, oxen, buffaloes and land.

48. When they had spent all the money got by this, they borrowed money from the Court of Wards; and therefrom many family disputes arose, and brothers and nephews parted from each other.

49. The Lord Bahádúr (Sir Richard Temple) also came to Darbhanga, and held a Committee there with the *Bábús* (i. e., the relations of the *Maharája*).

50, 51, and 52. *Here follows a long list of names of native gentlemen who attended the Committee, which is not worth translating.*

\* It is considered a great disgrace for any father-in-law to go to his son-in-law's house for help.

† *ढँढी* is properly weariness, and it is taken away (*उत्तर जाइ नै*) by shampooing. Here the poet calls their sins a weariness, and says it was taken away by a shampooing with a rattan.

‡ I. e., they were put to shame. Painting a man's nose red, and his forehead white is a favourite *zamindári* way of disgracing a man.



53. All these sat on the Committee. The actions of Government are wonderful: for then a Railway came to Tirhut.

54. The Railway started from Bájitpur, and came along at a great rate, and, after making a bridge near Haheyá (Haya Ghát) across the Gaṇḍak, it came straight across the marshes.

55. The virtuous and mighty Company knows who is the Almighty, and made a Railway Station (in Darbhangá) near the Lakshmi Sagar tank.

56. The Great Lord of Calcutta (Lord Northbrook) accompanied by the goddess Durgá, and by the Little Lord Bahádúr of Agrá,\* came and sat together, both being white men, (and hence undistinguishable to the crowd).

57. The Commissioner and Collector met them there, and spoke in a language we could not understand (English). These five sat on the *ijlās* together, with a Joint Magistrate of the same caste.

58. The news was published in the Newspapers, that this was the condition of Mithilá, saying, "Hear, O People of England, lend your ears, and wipe away this net of sorrow."

59. They gave orders to the two Lords, "Hear our words. Help the poor cultivators. Why are you sitting at ease?"

60. The great Lord caused two heroes to arise, a *Sáhib*, and a General, and also Majors, Magistrates, and Collectors, and Colonels of the same caste.

61. They collected food from every country, and paid the price of it as well. They brought *mū'g*, wheat, and rice, *bajrá* and *grám*.

62. From Delhi, Patna, Bhaṭsáre, and Ajmer, Agrá, and Kánhpúr, and from wherever there was plenty of grain.

63. From these places grain was sent to Tirhut, on waggons and bullocks, elephants, horses, donkeys, and carts, with soldiers in brilliant uniform.

64. The soldiers were by caste Chhatrí, Paithán, Mughal, and Rájput, excellent heroes. I cannot tell their splendour, which was like that of Hanumán the messenger.

65. In front went Sappers and Miners, and the young heroes of fighting regiments, wearing lances and swords, and with bows and arrows in their hands.

66. With their *Jamádárs* they mounted horse and paraded. Although I have seen their colours at the time I cannot describe their splendours.

67. They did their duty everywhere and all the plunder was stopped. They levelled mounds and groves, and made roads and bridges.

\* This must mean the Lieutenant-Governor of the N. W. P. But if it does, it must be a mistake, as Sir John Strachey did not come to Darbhangá.

68. In the districts of Patna and Bhāṣāre, in Parganá Mahsaur, there lived a good man, into whose house the goddess of prosperity had come in haste.

69. Dwārikā Prasād by name, virtuous and wise. He was special Tahsildār for the Court of Wards, and knew the whole world.

70. Deputy Collector Bābū Isrī Prasād came to Madhubanī, and he went into every petty village, and gave orders to the relief superintendents.

71. People borrowed maunds of grain and were pleased at heart, and many took alms. Bless the noble Englishmen, for every one's limb became fat.

72. The poor, the rich, and the wretched alike cried : " Victory to the Company ;" and the Brāhmanṣ blessed her, and they prayed to the Lord of Raghu (God) that her reign might increase on the throne for a hundred thousand years.

73. Phatur Lāl has told this tale of the famine. The Government, and the noble Governor, preserved Tīrhut.

We now come to the Poems of Vidyāpati Thākur. The name of this celebrated poet is a household word throughout the whole of Bihār and Bangāl. I had intended at first to prefix to the following collection of his songs, a succinct account of him and of his times, but space forbids me. Suffice it to say that he was born at Bisphī\* in the Madhubanī Sub-Division of the Darbhanga District, not far from Dāmodarpūr, the birth-place of the still more celebrated Kālidāsa, in the latter half of the fourteenth century. He was the first of the old Vaishṇava master-singers who spoke and wrote in the language of the people ; and his short hymns of prayer and praise, soon became exceedingly popular. They became great favourites of the more modern Vaishṇava reformer of Bangāl,—Chaitanya, and through him, songs purporting to be by Bidyāpati have become as well known in Bangālī households as the Bible is in an English one. And now a curious circumstance arose,—unparalleled I believe in the history of literature. To a Bangālī, Bidyāpati wrote in a difficult and strange, though cognate language, and his words were hard " to be understood of the people" : so at first a few of his hymns were twisted and contorted, lengthened out and curtailed, in the procrustean bed of the Bangālī language and metre, into a kind of bastard language neither Bangālī nor Maithilī. But this was not all,—a host of imitators sprung up,—notably one Basant Rāy of Jessore, who wrote, under the name of Bidyāpati, in this bastard language, songs which in their form bore a considerable resemblance to the

\* Not Bipasī as stated by other writers,—at least the village is not called Bipasī now-a-days.

matter of our poet, but which almost entirely wanted the polish and felicity of expression of the old master-singer. These songs gradually took a form more and more Bangálí, and the latest can hardly, so far as the form of the language goes, be distinguished from, the antique Bangálí of Chanḍí Dás and the Bidyá Sundar: they thus naturally became more popular amongst the Bangálí people than the real songs of Bidyápati, and speedily crowded out the latter from their memories. These spurious songs of Bidyápati have been more than once collected. They can all be found in that large heterogeneous mass of Bangálí poetry called the *Paḍa Kalpa Turu*, and have been republished in a connected form by Akshay Chandra Sarkár at Chinsura in a series of volumes called the *Práchina Kávyá Sangraha*, in the Bangálí year 1285 (A. D. 1878-79). Another expurgated edition has been published by S'áradá Charaṇa Mitra,\* (B. S. 1285 = A. D. 1878-79) to which is prefixed an excellent Bángalí introduction bringing up to date everything that was then known about the real Bidyápati of Bisphí. In the latter work, however, the editor is still under the impression that the poems he is editing are the work of the Tirhut poet, while nothing could be further from the fact. I have gone carefully through every poem in both these collections, and am in a position to state that not more than five or six of them altogether show even a resemblance to songs admitted up here to be the work of Bidyápati.† Even these are so distorted, both in language, and in rhythm, that identification is by no means easy.‡ The songs in the Bangálí recension will not even scan according to Maithilí rules of prosody, much less can they be brought within the bounds of any rules of Maithilí Grammar.§ The fact is that both these Bangálí collections are most interesting as showing the influence of Bidyápati over the Bangálí mind, but in no way can they be considered as containing more than a very few lines really written by himself.

The songs here given are, I believe, very nearly all that are known of Bidyápati in Tirhut. A glance at them will show how different they are from their Bangálí fellows. The majority of them have been collected

\* Vidyápatir Padávali, S'rí S'áradá Charaṇa Mitra sampáḍita; Calcutta, 71 Cornwallis Street, S'rí S'ríśchandra Bhattacháryya, Printer and Publisher.

† In the *Práchina Kávyá Sangraha* the only songs which can be identified as bearing a resemblance, or as having lines common to admitted songs of Bidyápati are p. 15, No. 17; p. 64, No. 12; p. 72, No. 87; and p. 74, No. 85.

‡ Compare *Prá. Ká. San.* p. 15, No. 17, (= No. 17, in S'áradá Charaṇa Mitra's edition), with No. 1, in the present selections; and these two recensions, (the Bangálí, and the Maithilí), correspond much more closely than any other similar pairs noted.

§ Cf. such Bangálí forms as देखिन, used as substitutes for Maithilí देखन, or देखलउं.

from blind singers, and others whose profession it is to sing these Vaishṇava songs, but I am also indebted to the Mahārājā of Darbhanga for many of them: I have, however, searched everywhere for them that I could consistently with my official duties, and I regret that these prevented my directly having much communication with Bidyapati's present descendants. I have, however, learnt sufficient to be satisfied that they have no collection of their ancestor's songs.

For further information concerning Bidyapati and his times I must refer to the books above mentioned, and to an excellent article in the Bangálí Magazine the "Banga Darsana," for 1282 (*B. S.*), *Vol. IV. p. 75*. Mr. Beames' article in the Indian Antiquary for October, 1875, *Vol. IV. p. 299*, also contains all that is important, and gives a resumé of the contents of the article in the Banga Darsana, with his own most valuable criticisms thereon. In another article in the Indian Antiquary (*Vol. II. p. 37*) Mr. Beames also gives an interesting account of the Bangálí recension of the Pseudo-Bidyapati.

It now remains to consider the matter of Bidyapati's poems. They are nearly all Vaishṇava hymns or *bhajans*, and as such belong to a class well known to students of modern Indian Literature. They cannot be judged by European rules of taste, and must not be condemned too hastily as using the language of the brothel to describe the soul's yearnings after God. Now that the Aphorisms of Śāṇḍilya have been given in an English dress by Mr. Cowell, no one need plead ignorance of the mysteries of the Indian doctrine of faith. "God is Love" is alike the motto of the Eastern and of the Western worlds, while the form of Love proposed is essentially different. The people of a colder Western clime, have contented themselves with comparing the ineffable love of God to that of a father to his children, while the warmer climes of the tropics have led the seekers after truth to compare the love of the worshipper for the worshipped, to that of the Supreme Mistress Rádhā for her Supreme Lord Kṛishṇa. It is true that it is hard for a Western mind to grasp this idea, but let us not therefore hastily condemn it: the glowing stanzas of Bidyapati are read by the devout Hindú with as little of the baser part of human sensuousness, as the Song of Solomon is by the Christian priest.

For further particulars as to the Vaishṇava poets of Bangál (including Bidyapati) see Indian Antiquary for 1873, *Vol. II. pp. 1, 37* and 187 where Mr. Beames elaborately discusses the whole question, and Dr. Rájendralál Mitra's preface to the Chaitanya Chandrodaya.

As regards Bidyapati's prosody, it is needless to say that no rules are in existence: *Pingala's Prákrít Sūtras* which are said to apply to Braj Bháshā will not apply here, for I have tried them. I have therefore been compelled to analyse the metres for myself, and on another occasion

may be able to give a fuller account of the result. It must be sufficient to observe here that each foot throughout is divisible into four short instants, and that one long instant is equivalent to two short. Each foot may therefore consist of either  $\cup \cup \cup \cup$ ,  $— \cup \cup$ ,  $\cup \cup —$ ,  $\cup — \cup$ , or  $— —$ . Sometimes a long syllable is divided between two feet, but in that case the three following instants of the second foot must be three short syllables, thus we find  $\cup \cup \cup + \cup \cup \cup$ ,  $— \cup + \cup \cup \cup$ ,  $\cup — + \cup \cup \cup$ .

The following schemes of metre may be noticed. Each column gives all kinds of feet allowable in this position.\*

## (1.)

1st foot.	2nd foot.	3rd foot.	4th foot.
$\cup \cup \cup \cup$	$\cup \cup \cup \cup$	$\cup \cup \cup \cup$	$— \cup$
or $— \cup \cup \cup$	or $— \cup \cup$	or $— \cup \cup$	<i>Rhyme</i>
or $\cup — \cup$	or $\cup — \cup$		
or $\cup \cup —$	or $\cup \cup —$		
or $\cup — \cup +$	or $\cup \cup \cup$		
	or $— \cup +$	$\cup \cup \cup$	
	or $\cup \cup \cup +$	$\cup \cup \cup$	

The principal rule in this metre is that the third foot must end with two short instants.

In one instance, (*Vide LX*), the fourth foot is simply one long syllable instead of a long and a short. The above metre is very common.

(2.) Varieties of the above, not so common, have the fourth foot  $— —$ ,  $\cup —$ , or  $\cup \cup \cup \cup$ .

\* I am quite aware that the following schemes of metre will not satisfy those who bind themselves down to the laws of the Chhandodépaka, and the Pingaládarsa, but I cannot help it, and must disarm hostile criticism by assuring my critics that I do not hastily differ from those celebrated works. I have with my own hand recorded the quantity of every syllable in Bidyápati's poems; and it is not my fault if they do not come up to the standard of metres in other dialects. I have adopted the system of counting four syllables to a foot because I found it simplest to do so, and because the lines naturally divide themselves to the reader in this way. As an example of how Bidyápati is his own rule in matters of metre, I may cite the third variety of metre noted above. In this each line contains 28 instants, with a cæsura after the 16th. The class being *Jāti*, and the order being *Mātra Chhand*, this naturally suggests the well-known *Bhajan* metre called *Thumarīgīt* (ठुमरी गीत), which coincides with the above description. But *Thumarīgīt* divides the instants of its feet thus  $6 + 4 + 4 + 2$ ,  $4 + 4 + 4 = 28$ : while Bidyápati sometimes makes his 6th and 7th instants one long syllable which is incompatible with the above.



treating of the first yearnings of the soul after God,—another of the full possession of the soul by love for God,—another of an estrangement of the soul, and so on. To understand the allegory, it may be taken as a general rule that Rádhá represents the soul, the messenger *or* *dúti* the evangelist or else the mediator, and Kṛishṇ of course the Deity.

The following genealogical table of Bidyápati and his ancestors and descendants has not been published, and will be found useful in fixing his date.

8. Vishṇuśarmá Thákur ; of Bisapí, founder.\*
7. Haráditya Thákur.
6. Karmáditya Thákur.
5. Deváditya Thákur.
4. Dhíreśvara Thákur.
3. Jaya Datta Thákur.
2. Gaṇa Pati Thákur.
1. VIDYÁPATI THÁKUR.
2. Harapati Thákur.
3. None, *alias* Ratidhar Thákur.
4. Raghu Thákur.
5. Viśva Nátha Thákur.
6. Pítámbara Thákur.
7. Náráyaṇa Thákur.
8. Dina Maṇi Thákur.
9. Tulá Thákur.
10. Eka Nátha Thákur.
11. Bhaiá Thákur.

12. Nanú Thákur.

12. Phaní Lál Thákur.

13. Banamáli Thákur.

13. Badrí Náth Thákur.

Nanú Thákur, and Badrí Náth Thákur are alive at the present time. The latter is a mere boy, his father having died quite lately.

In conclusion it may be useful to note that Bidyápati mentions the following persons in his poems :

1. Rájá Śib Śīh (or Sibáy Śīh).
2. Lakhimá Thakurápi.
3. Rúp Náráyaṇ.
4. Modabatí Deí.

\* In the oldest documents, including those contemporary with Bidyápati, the name is spelt Bisapí. Now-a-days, however, it is spelt Bis'phi (बिसफी).

5. Práp'batí Deí.

6. Rághab Sth.

The first of these—Rájá Sīb Sīh—was king of Sugáoná in Tirhut, and was the representative of a line of kings which has left its mark upon Mithilá. When it became extinct, this line was succeeded by that of the present Mahárájá of Darbhanga. The line of kings as given by the hereditary genealogists of Mithilá is as follows:

The seventh of his family and third of his dynasty was—

3. Bhab Sīh who came to the throne .....	A. D. 1348
4. Deb Sth, .....	„ 1385
5. Sīb Sīh, .....	„ 1416
6. Padm Sth, .....	„ 1449
7. Lakhimá Debí, .....	„ 1451
8. Bísvas Debí, .....	„ 1460
9. Darp Náráyaṇ, .....	„ 1472
10. Hirday Náráyaṇ, .....	„ 1478
11. Hari Náráyaṇ, .....	„ 1513
12. Rúp Náráyaṇ, .....	„ 1527
13. Kās Náráyaṇ, .....	„ 1542*

Of these, Nos. 5, 7, and 12 are according to universal tradition the first three persons in the list of those mentioned by Bidyápati. With respect, however, to Rúp Náráyaṇ there are grave reasons for doubting the tradition. A grant of land is in existence, showing that Bidyápati was a celebrated Paṇḍit in the year 1400 A. D., and Rúp Náráyaṇ did not die till 1542. So that to assume that Bidyápati and Rúp Náráyaṇ were contemporaries, assumes a most improbable longevity for both of them. Mr. Beames suggests that the Rúp Náráyaṇ of Bidyápati is simply an *alias* or family name of Sīb Sīh. Although not borne out by tradition, there are several good reasons, which (as the case has been fully argued elsewhere) I need not repeat here, for agreeing with this suggestion. It is certain that many kings of Sīb Sīh's line had *aliases* ending in Náráyaṇ. Concerning Modabatí and Práp'batí, I have no information to offer. I can find no clue to their identity in any of the genealogical lists, and Badyápati himself, gives either contradictory accounts of Modabatí, or else refers to two ladies of the same name. In Song 75, he calls her the

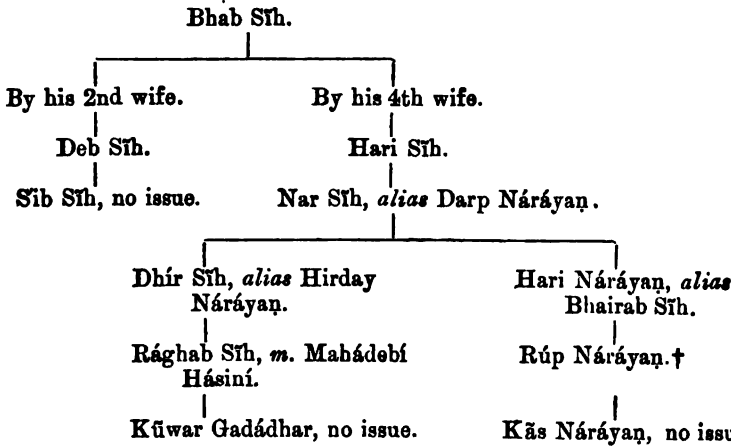
\* The names above given may be taken as correct. I have taken much pains in searching the most authentic records. The list differs considerably from those of former writers, but these can all be traced back to Ajodhyá Prasád's History of Tirhut in which the names are written in the Urdú character, and incorrectly. The dates given are those currently reputed to be correct: but I have several reasons, which I need not here repeat, for believing them to be untrustworthy. However, for want of better ones, they are given.



beloved of king Śib Śīh, while in 76, she is styled the wife of Rāghab Śīh. Local tradition makes her the wife of Bidyápati. Who Rāghab Śīh was, we shall see bye and bye. In Song 37, Prān'batī is called the necklace of Rúp Nárāyaṇ, and that is all the information available concerning her.

Rājā Śib Śīh had six wives,\* all of whom died without issue, and two of whom, Lakhimā Thakurānī and Debī Biśvās, succeeded Śib Śīh upon the throne.

The following table, abstracted from the genealogists' records, available in this subdivision, will show the relationship between Śib Śīh, Rúp Nárāyaṇ, and Rāghab Śīh; (if, as I doubt, the popular tradition making them three distinct persons, is correct).



It thus appears that both Rúp Nárāyaṇ and Rāghab Śīh were first cousins twice removed from Śib Śīh. With Kās Nárāyaṇ the line of Bhab Śīh became extinct. The family is now-a-days represented only by the present Mahārānī of Sugāonā and Chapāhī, who married a descendant of a collateral branch of the family, and who has no son. With her, therefore, an old royal family in Mithilā will become extinct.

But, admitting the above table to be correct, as it certainly is, the same doubt arises concerning Rāghab Śīh, as that which arose concerning Rúp Nárāyaṇ. They must have been contemporaries, and that being the case, it is just as improbable that Rāghab Śīh could have been contemporary with Bidyápati as Rúp Nárāyaṇ. Who then was the Rāghab Śīh mentioned by Bidyápati? His name occurs in two songs (Nos. 61 and 76), and in one of them he is called the lord of Modabati. I hesitate at suggest-

\* Mahādebī Biśvās, M. Sajhānī, M. Rat'nā, M. Lakhimā, M. Umā, M. Gunā.

† Married, (1.) M. Anumatī, (2.) M. Bhānumatī, (3.) M. S'aitī, (4.) M. Medhā, (5.) a lady, name unknown.

ing a second *alias* for Sib Sīh, but it is a remarkable coincidence that in Song 75, a woman called Modabati is called the wife of Sib Sīh. But here another difficulty has to be met; Sib Sīh it is true, had six wives, but we know their names, and none of them was called Modabati, and to make matters still more complicated, there is a tradition current in Mithilā that Modabati was the name of the wife of Bidyapati himself. It is worth noting that the Rāghab Sīh of the genealogists had only one wife, and her name was not Modabati. On the whole, then, we have too few and too contradictory materials to our hand, to assume anything positively concerning either Rāghab Sīh, or Modabati.

## ॥ १ ॥ अथ वयःसंधि ॥

१ ।

गायिका सँ गायक बचन ।

कामिनि कब असनाने । हेरहत हृदय हनन पचमाने ॥  
तितल बसन तन जागु । मनिऊक मन समस्त भय जागु ॥  
चिकुर बहै अल धारे । जनि अशि बिनु मोहि जागत अन्दारे ॥  
कुच जुग चार चकोवा । नीज कर कमल आनि तुख देवा ॥  
तेँ संसे मुज योंसे । बाँधि धरिख उड़ि जागत अकासे ॥  
भनहिँ बिद्यापति भाने । सुमुख कबळ न होयत नदाने ॥

२ ।

गायिका सँ दूति उक्ति ।

काँटक मोंह कुसुम परगासे । बिकल भमर नहिँ पावधि बासे ॥  
भमरा भरने रने सभ ठामेँ । तुख बिनु मालति नहिँ बिसरामेँ ॥  
ओ मधुजीव तेँहिँ मधु रासे । संचि धरिख मधु मनहिँ कजा से ॥  
अपनऊँ मन दय बुझु अबगाहे । भमर मरत बध जागत काहे ॥  
भनहिँ बिद्यापति तौँ पय जीवे । अधर सुधा रस जौँ पय पीवे ॥

३ ।

सखी सँ सखी उक्ति ।

अपन काज कखोन नहिँ बन्ध । के न करय निख पति अनुबन्ध ॥  
अपन र हित सब केखी चाह । से सुमुख जे करय निबाह ॥

साजनि ताक जिवन थिक सार । जे मन दय कर पर उपकार ॥  
 आरति आरतन आवय पास । अछइत बस्तु न करिअ निरास ॥  
 से पुन अगतउं गेखें पाव । अपना मन पय रह पकताव ॥  
 भनहिं विद्यापति दैन न भाख । बड़ अनुरोध बड़ा पय राख ॥

४ ।

गायिका सँ सखी उक्ति ।

ए सखि ए सखि न बोकह आन । तुख गुन जुबधन नितेँ अब कान्ह ॥  
 नित २ निखर आव बिनु काज । बेकतय हृदय कुकावय काज ॥  
 अनतउं जाइतेँ एतहि निहार । जुबधन नयन छटय के पार ॥  
 से अति नागर तेहि तस तूण । एक गले गोंध दुइ जग फूल ॥  
 भनहिं विद्यापति कवि कांठहार । एक सर मनमथ दुइ जिव मार ॥

५ ।

गायक सँ गायिका उक्ति ।

कर धय कर मोहि पारे । देव में अपरप हारे । कन्हैया  
 सखि सभ तेजि बलि मेसी । न जानू कोन पथ मेसी । कन्हैया  
 हम न जाएब तुख पासे । जाएब चौघट घाटे । कन्हैया  
 विद्यापति एहो भागे । गुंजरी भजु भगवाने । कन्हैया

## ॥ १ ॥ अथ श्री राधाक पूर्वराग ॥

ई ।

गायिका सँ गायक बचन ।

सरस बसन्त समय भज पाछोनि  
 दक्षिण पवन बज धीरे ।  
 सपनउं रूप बचन एक भाखिय  
 मुख सँ दुरि कर चोरे ॥  
 तोहर बदन सन चाँद होअधि नहिं  
 जेखो जतन बिह देका ।

कं बेरि काटि बनाओल नव कव  
 तैयो तुखित नहिं भेबा ।  
 सोचन तुख कमल नहिं मै सक  
 से जग के नहिं जाने ।  
 से बेरि जाय नुक्काह जल भव  
 पंकज निज अपमाने ।  
 भनहिं विद्यापति सुनु बर जौमति  
 ई सभ लक्ष्मि समाने ।  
 राजा शिवसिंह रूप नारायण  
 कखिमा दह प्रति माने ।

७ ।

नायक सं दूति बचन ।

माधव करिष्य सुमुखि समधाने ।  
 तुष्य अमिसार कयलि जत सुंदरि  
 कामिनि कब के आने ।  
 बरिसि पयोधर धरनि बारि भर  
 रैन महामय भीमा ।  
 तइओ चखलि घनि तुष्य गुन मन मुनि  
 तसु साहस नहिं सीमा ।  
 देखि भवन भित्ति लिखल सृजंग पति  
 जसु मन परम तरासे ।  
 से सुबदनि कर भपइति फलि मखि  
 बिऊसि आइलि तुष्य पासे ।  
 निष्य पऊ परिहरि आइलि कमल मुखि  
 परिहरि निष्य कुल गारी ।  
 तुष्य अनुराग मधुर मद मातलि  
 किछु न गुनलि बर नारी ।  
 ई रस रसिक विनोदक बिन्दक  
 कनि विद्यापति गावे ।  
 काम प्रेम दुऊ एक मत भय रऊ  
 कखने की न करावे ।

८ ।

सखी छत नायिका बर्खन ।

देखनि कमलमुखि कोमल देह । तिला एक लागि कत उपजल नेह ॥  
 नूतन मनसिज गुह्यतर काज । बेकत प्रेम कत करय बेआज ॥  
 खन परितजय खन आव पास । न मिलय मन भरि न होअ उदास ॥  
 नयनक गोचर थिर नहिं होए । कर धरइत धनि मुख धर गोए ॥  
 भनहिं बिद्यापति एहो रस गाव । अभिनव कामिनि उकुति बुभाव ॥

९ ।

नायक सँ दूति बचन ।

तीनिक तेसर तीनिक बाम । तीनिक तेसर धनिकेर ठाम ॥  
 तीनि २ कय दोखनि फूल । तीनिक तेसर माधव तूल ॥  
 तीनि २ कय उठनिहिं माखि । तीनिक तेसर माधव साखि ॥  
 भनहिं बिद्यापति तीनिक नेह । नागर काँ थिक नारि सिनेह ॥

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नायक सँ दूति उक्ति ।

माधव आव न जीउति राही ।  
 जतवा जनिकर लेनें छलि सुन्दरि  
 से सभ सोपलक ताही ॥  
 चानक अश्लिमुखि अश्लि केँ सोपलन्दि  
 हरिन केँ सोचन लीला ।  
 केसक पास चामर काँ सोपलन्दि  
 पाए मनोभव पीड़ा ॥  
 दसन बीज दाड़िम केँ सोपलन्दि  
 पिक केँ सोपलन्दि बानी ।  
 देहदसा दामिनि केँ सोपलन्दि  
 ई सभ ऐणऊँ जानी ॥  
 हरि २ कय पुनि उठति धरनि धरि  
 रैन गमावय जागी ।  
 तोहर सिनेह जीव दय जापथि  
 रहनिहिं धनि एत जागी ॥

भनहिं बिद्यापति सुनु मधुरापति  
 गमन न पुरिय बिषवे ।  
 जाइ पिआबिय अंधर सुधारस  
 तो पय जीबधि जीवे ॥

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सखी सँ नायिका उक्ति ।

बिह मोर परसन मेक । रघुपति दरसन देख ॥  
 देखनि बदन अभिराम । पुरन सकल मन काम ॥  
 जागि उठन पचोवान । बसि नहिं रहल मेखान ॥  
 भनहिं बिद्यापति भाग हे । सुपुख न कर निदान हे ॥

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नायिका सँ सखी बचन ।

काह २ सुंदरि न कर बेखान । देखिष तुष अपबन सभ साज ॥  
 मगमद पंक करसि अंग राग । कोन नागर परिनत होख भाग ॥  
 पुनर उठसि पछिम दिश हेरि । कखन जायत दिन कत अछि बेरि ॥  
 नेपुन उपर करसि कसि चीर । दड़ कय परिहसि तम सम चीर ॥  
 उठसि बिछसि हँसि तेजिष सार । मोर मन भाव सघन अंधकार ॥  
 भनहिं बिद्यापति सुनु बर नारि । धैरज कर मन मिखत मुरारि ॥

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नायिका सँ सखी बचन ।

सुंदरि काह २ न कर बेखाजे ।  
 पुबन सुकृत फल कोदऊ पाखोत  
 मदन महा सिधि खाजे ॥  
 मगमद तिजक अगार अनुसेपित  
 सामर बसन समारि ।  
 हेरह पछिम दिश कखन होयत निह  
 गुबजन नयन निहारि ॥  
 बिनु कारख गृह करह गतागत  
 मूनि नयन अरविंदा ।

पुनर्जित तनु बिऊसि अक्वामिक  
जागि उठलि सानंदा ।  
चेतन हाथ लाथ नहिं संभव  
बिद्यापति कवि माने ।  
राजा शिवसिंह रूप नारायण  
सकल कला रस जाने ।

॥ ३ ॥ अथ श्री राधाक रूप ॥

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गायक सँ दूति बचन ।

माधव की कहव सुंदरि रूपे ।  
कतेक जतन बिधि आनि समारण  
देखलि नैन सरूपे ॥  
पल्लवरज चरण जुग खेमित  
गति गजराजक भाने ।  
कनक कोदलि पर सिंह समारण  
तापर मेर समाने ॥  
मेर उपर दुइ कमल फुलाएन  
नाल बिना बलि पाई ।  
मखिमय हार धार बज्र सुरसरि  
तेँ नहिं कमल सुखाई ॥  
अधर बिन्ध सन दसन दाड़िम बिजु  
रनि अग्नि उगधिक पासे ।  
राज दूरि बसु निखरो न आवधि  
तेँ नहिं करधि गरासे ॥  
सारंग नयन बचन पुन सारंग  
सारंग तसु समधाने ।  
सारंग उपर उगल दस सारंग  
केलि करधि मधु पाने ॥

भनहिं विद्यापति सुनु बर जौमति  
 रहन जगत नहिं आने ।  
 राजा शिवसिंह रूप नारायण  
 जखिमा दइ प्रति भाने ॥

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सखी सँ सखी बचन ।  
 जाइति देखनि पथ नागरि सजनी मे  
 आगरि सुनुधि खेबानि ।  
 कनक कता सनि सुंदरि सजनी मे  
 बिह निरमाख्यो ज्ञानि ॥  
 हस्ति गमनि जकाँ चणइति सजनी मे  
 देखइति राज कुमारि ।  
 जनिकाँ रहन सोहागिनि सजनी मे  
 पाख्यो पदारथ चारि ॥  
 नील बसन तन घेरनि सजनी मे  
 सिर देल चिकुर ससारि ।  
 तापर भमरा पियय रस सजनी मे  
 बैसन पंख पसारि ॥  
 केहरि सम कटि गुन अछि सजनी मे  
 सोचन अंबुज धारि ।  
 विद्यापति रह गाख्यो सजनी मे  
 गुन पाख्योनि अबधारि ॥

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नायक सँ दूति बचन ।  
 माधव जाइति देखल पथ रामा ।  
 गबड़ासन सख तातक बाहन  
 ता सम गति अभिरामा ॥  
 दच्छ सुता चारिम पति भगनी  
 तनय घरनि सम रूपे ।  
 सुरपति अरि दुहिता पति बैरी  
 तेँ भरि भेनि अनूपे ॥



अदिति तनय बैरी गुरु चारिम  
 ता सम आनन करौती ।  
 कुंभ तनय तसु असन तनय तसु  
 कोख बैसाओधि पाँती ।  
 गंद घरखि तनया तसु बाह्यन  
 ता सम माँभक छीनी ।  
 कामधेनु पति ता पति प्रिय कृष्ण  
 उरज हनन जिमि जीमी ।  
 भनहिं बिद्यापति सुनु कर जौमति  
 अपरप रूपक रंगे ।  
 रावख अरि पतनी तातक तय  
 ता सह पाबिख संगे ।

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नायक सँ दूति बचन ।

माधव देखकजँ तुख धनि आजे ।  
 सुतक नृपति सुत तसु तनया पति  
 तातक २ रामा ।  
 तसु तातक सुत तनिकर उपमेय  
 सेहो थिक ओहि ठामा ।  
 दीस निगम दुइ आवि मिनाबिय  
 ताहि दिख बिधि मुख आधो ।  
 से बै आदि आधि रस मंगैअहि  
 रहन रमणि तुख माधो ।  
 पखित काँ पठ जड़ काँ पाहन  
 हूँ गित गोरख धन्धारी ।  
 भनहिं बिद्यापति सैह चतुर जन  
 जैह बूझत अबधारी ।

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नायक सँ दूति बचन ।

माधव जाइति देखनि पथ रामा ।  
 अबका अबख तरा मन बेड़नि

चिकुर चामर अनपामा ।  
 जननिधि सुत सन बदन खोहाखोन  
 सिखर बीज रद पाँती ।  
 कनक कता जनि पङ्कज सिरी पल  
 बीह रचन बड भौंती ।  
 अजेष्ठा सुत रिपु बाहन जेहन  
 ता सन चनु जिमि राही ।  
 सागर गरह साजि बर कामिनि  
 चलालि भवन पति ताही ।  
 खगपति तनय तासि रिपु तनया  
 ता गति जेहन समाने ।  
 हर बाहन तैहि हेरहते हेरलन्हि  
 कबि बिद्यापति माने ।

## ॥ ४ ॥ अथ मिलन ॥

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गायका सँ गायिक बचन ।

राऊ मेघ भय गरसल खूर । पथ परिचय दिवसहिं भेल दूर ।  
 नहिं बरिसय अबसर नहिं होय । पुर परिजन संचर नहिं कोय ॥  
 चल २ सुंदरि कर गय साज । दिवस समागम सपजत आज ॥  
 गुनजन परिजन डर कर दूर । बिनु साहस अभिमत नहिं पूर ॥  
 यहि संसार सारबस्तु यह । तिना एक संगम जाब जिव नेह ॥  
 मनहिं बिद्यापति कबि काँठ हार । कोटिऊँ न घटय दिवस अभिसार ॥

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सखी सँ गायिका बचन ।

परहरि अयलऊँ तरनि तरंग । पगु जागल कत सहस भुजंग ॥  
 निश्रिथ निशाचर सखर साथ । भाग न मोहि केखो धयलन्हि हाथ ॥  
 एत कय अयलऊँ जीव उपेखि । तहखो न भेल मोहि माघन देखि ॥  
 तनि नहि पढ़लन्हि मदनक रीति । पिसुन बचन कयलन्हि परतीति ॥

दूती दम्पति दुखसो अबोध । काज आनस दुऊ परम विरोध ॥  
भनहिं विद्यापति सुन बर नारि । घैरज घैरह भिजत सुरारि ॥

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नायक सँ नायिका बचन ।

कुंज भवन सँ चलि भेलि हे  
रोकल गिरधारी ।  
एकहिं नगर बसु माधव हे  
जनु कर बटवारी ॥  
हाडु कन्धैया मोर आचर हे  
फाटत नव सारी ।  
अपजस होएत जगत भरि हे  
जनु करिअ उधारी ॥  
संगक सखि अगुआइलि हे  
हम एकसर नारी ।  
दामिनि आथ तुलाइलि हे  
एक राति अन्हारी ॥  
भनहिं विद्यापति गाओल हे  
सुनु गुनमति नारी ।  
हरिक संगे किछु डर नहिं हे  
तू हे परम गमारी ॥

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नायिका छत खदुख बर्बान ।

कामन कान्ह काम हम खनल  
भै गेल आनक आने ।  
हेरैति शंकर रिपु मोहि हरनन्हि  
कि कहब तनिक मेआने ॥  
सात पाँच हम जोखि पठाओलि  
बऊ बिधि लिखलि बनाई ।  
से पुनि नाथ पाँच काय रखनन्हि  
दुइ फेरि देलन्हि मेठारई ॥

जानक चान आंग हम कोपनि  
 ते बाढ़क अति दापे ।  
 अघरक सोभ सँ बिखधर ससरक  
 धरै चाह धेरि साँपे ।  
 भगहिँ बिद्यापति दुऊक सुदित मग  
 मधुकर सोभित बेनी ।  
 असह सहयि कत कोमल कामिनि  
 कामिनि जिव दय गेनी ।

## ॥ ५ ॥ अथ अभिसार ॥

२३ ।

सखी सँ नवविवाहिता नायिका बचन ।  
 कैतुक चलनि भवन केँ सजनी मे  
 संग दस चौदिसि नारी ।  
 बिच २ सोभित सुंदरि सजनी मे  
 जनि घर निस्त सुरारी ।  
 कै अमरन कै खोजस सजनी मे  
 पहिरि उतिम रंग पीर ।  
 देखि सकल मन उपजल सजनी मे  
 मुनिऊँक चित नहिँ पीर ।  
 नील बसन तन घेरनि सजनी मे  
 सिर कोनि घोघट सारी ।  
 जग २ पऊ केँ चलइति सजनी मे  
 सकुचल अंकम नारी ।  
 सखि सब देखि भवन कै सजनी मे  
 धुरि आरनि सब नारी ।  
 कर धय कोन पऊ जग केँ सजनी मे  
 हेरै बसन उघारी ।  
 मय बर सनमुख बोले सजनी मे  
 करै कायल सखिसखे ।

नव रस दीनु पिरित भेल सजनी मे  
 दुऊ मन परम ऊणासे ।  
 बिद्यापति एह गाओल सजनी मे  
 ई थिक नव रस दीवी ।  
 बयस जुगल सम चित थिक सजनी मे  
 दुऊ मन परम ऊणासे ।

२४ ।

गायिका पूर्ण राग ।

भेल भेल दंपति शैशव मेन । चरख चपलता कोचन सेन ॥  
 दुऊक नयन कर दूतक काज । भूषण मय परियत भेल काज ॥  
 आव अनुखन देख आंचर हाथ । काज सखी सँ गत कय माथ ॥  
 हम अवधारलि सुन २ काण्ड । नागर करघु अपन अवधान ॥  
 भौह धनुष गुन काजर देख । मार नयन सर पुंख अवग्रेख ॥  
 रसमय बिद्यापति कवि गाव । राजा शिवसिंह बुझ रस भाव ॥

२५ ।

गायक गायिका मिशन ।

चलु २ सुंदरि शुभ करि आज । ततमत करैति नहिं होए काज ॥  
 धनिअ बेआकुलि कोमल कांत । कोन परबोधव सखि परजंत ॥  
 सखि परबोधि सेज नव देन । पिआ हरखि उठि बाँहि धरि सेन ॥  
 नहिं २ करय नयन ठर कोर । स्रुति रहलि धनि सजेआक ओर ॥  
 भनहिं बिद्यापति हे जुवराज । सभ सँ बड़ थिक आँखिक काज ॥

२६ ।

गायक गायिका मिशन ।

सुंदरि चकजिहि पऊ घर ना । चऊ दिशि सखि सम कर धरि ना ॥  
 जैतहिं कागु परेम डर ना । जैसे शशि काँप राऊ डर ना ॥  
 जैतहिं हार टुटिए मेन ना । भूखन वसन मजिन भेल ना ॥  
 रोय २ कजलि दहाय मेन ना । अदंकिहिं सिंदुर नेट मेन ना ॥  
 भनहिं बिद्यापति गाओल ना । दुख सहि कँ सुख पाओल ना ॥

२७।

नायक नायिका निजन ।

प्रथमहिं गेलि धनि प्रीतम पासे । हृदय अधिक मेन जान तरासे ॥  
 ठाढ़ि भेलिहि धनि आंगो न डोसे । हेम सुरत सनि मुखजं न बोसे ॥  
 कर दुऊ धय पऊ पास बैसाय । रूसलि हलि धनि बदन सुखाय ॥  
 सुख हेरि ताकय भमर भाँपि लेल । अंकम भरि काँ कमल मुखि लेल ॥  
 भनहिं बिद्यापति दैह सुमति मति । रस बुझ हिन्दूपति हिन्दूपति ॥

२८।

अभिसार सुग्धा नायिका ।

अहे सखि अहे सखि जै जुनि जाहे । हम अति बाखन आहुल जाहे ॥  
 बोल भरोस दय गेलि लिखाय । पऊक पकंग पर देलि बइसाय ॥  
 मोट २ सखि सभ गेलि बहराय । बजर केवाड़ पऊ देलन्हि जगाय ॥  
 तेहि अवसर पऊ आमन कते । चोर संभारलि जिउ भेल अते ॥  
 नहिं २ करे नयन ढर कोरे । काँच कमल भमरा भिक्त भोरे ॥  
 जैसे डगमग नगनिक नीरे । तैसे डगमग धनिक सरीरे ॥  
 भनहिं बिद्यापति सुनु कविराजे । आगि जारि पुनि आगिक काजे ॥

२९।

नायक ओ सुग्धा नायिका निजन ।

माधव सिरिस कुसुम सम राखी ।  
 लोभित मधुकर कासल अनुसर  
 नव रस पियु अबगाही ॥  
 पहिल बयस धनि प्रथम समागम  
 पहिलक जामिनि जामे ॥  
 आरति पति परतीति न मानधि  
 कि करधि कोलिक नामे ॥  
 अंकम भरि हरि सयन सुताखी  
 हरण बसन अबिछोखे ॥  
 चाँपल रोस जलज जनि जामिनि  
 मेदनि देल उपेखे ॥

एक अधर कै नीवि निरोपनि  
 दू पुनि तोनि न होई ।  
 कुच जुग पाँच पाँच ग्रभि ऊगल  
 कि कय घरधि धनि गोई ॥  
 आकुल अक्षप बेष्ठाकुल सोचन.  
 आंतर पूरण नीरे ।  
 मनमथि मीन बनसि कय बेधन  
 देह दसो दिशि पीरे ॥  
 भगहिँ बिद्यापति दुऊक सुदित मन  
 मधुकर सोमित केनी ।  
 असह सहधि कत कोमल कामिनि  
 जामिनि जिव दय गेली ॥

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नायक ओ सुग्धा नायिका मिलन ।

कत अनुनय अनुगत अनुरोधि । पति गृह सखिहिँ सोहायोनि बोधि ॥  
 बिसुखि सुतनि धनि सुसुखि न होइ । भागल दल बड जावय कोइ ॥  
 बाकसु बेसनि बिजासिनि छोटि । मेलि न मिलय देखउँ हिम कोटि ॥  
 बसन क्पाय बदन धन गोइ । बादर तर ग्रभि बेकत न होइ ॥  
 गुबजन परिजन दुखखी नेवार । मोहर सुनल अहि मदन भंडार ॥  
 भगहिँ बिद्यापति यहो रस जान । राय शिव सिँह जखिमा बिरमान ॥

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जखनहिँ लेल हरि कांचु अछोरि । कते परजुगति कयल अंग मेरि ॥  
 तखनुक कहिनी कहिअ न जाय । जाज सुसुखि धनि रहलि जजाय ॥  
 करेँ न मिभाय दुर बड़ दीप । लाज न मरय नारि काट जीव ॥  
 आकम्प कठिन सहय के पार । कोमल हृदय उखड़ि गेल हार ॥  
 बिद्यापति कवि तखनुक भाग । केथो न कहे सखि होयत बिहान ॥

३२ ।

सखि सं नायिका वचन ।

करि कुच मंडल रखजउँ गोइ । कमल कनक गिरि भाँपि न होइ ॥  
 हरख सहित हेरजउँ मुख काँति । पुनक्ति तनु मोर घर कत भाँति ॥

तखन हरन हरि अंचन मोर । रस भर ससब कसनि कोर डोर ।  
 सपना एक सखि देखनि में आज । तखनुक कौतुक कहइतेँ जाज ।  
 आनंद नोर नयन भरि गेन । प्रेमक आँकुर पल्लव देन ।  
 विद्यापति कवि कौतुक गाव । राजा शिव सिंह पुत्र रस भाव ।

३३ ।

सखी सँ नायिका बचन ।

कि कहव ए सखि केनि बिजाये । विपरित सुरत नाह अभिजाये ।  
 कुच गुग चाब घराघर जानी । हृदय पड़त तँ पऊ देव पानी ।  
 मातनि मनमय दुरि गेन जाये । अविरल किंकिनि कंकज बाजे ।  
 घाम बिन्दु मुख सुन्दर जोती । कमल कमल अनि बड़ि गेन मोती ।  
 कहिअ न पारिअ पऊ मुख भासा । समुख निहारि दुख मन हासा ।  
 भगहिँ विद्यापति रसमय बानी । नागरि रस पिअ अभिमत जानी ।

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सखी नायिका प्रत्युत्तर ।

आज देखिय सखि बड़ि अनुमनि सनि  
 बदन मनिन मुख तोरा ।  
 मंद बचन तोहि के न कहव अछि  
 से न कहिय किहु मोरा ।  
 आगुन रैन सखि कठिन बितनि अछि  
 कान्ह रभस कर मंदा ।  
 गुन अवगुन पऊ यको न बुझबनि  
 राज मरासल चंदा ।  
 अधर सुखाएल केस ओभराएल  
 घाम तिजक बहि गेजा ।  
 बारि बिजासनि केनि न जानधि  
 भास अरव उगि गेजा ।  
 भगहिँ विद्यापति सुनु बर जौमति  
 ताहि कहव किअ बाधे ।  
 जे किहु पऊ देन आँचर भाँपि सेनि  
 सखि सभ कर उपहासे ।



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गायक सँ गायिका बचन ।

हे हरि हे हरि सुनिय अबन भरि  
 अब न बिनासक बेरा ।  
 मगन नकत छल सेहो अबेकत भेल  
 कोकिल करइहि फेरा ॥  
 चकवा मोर सोर काय चुप भेल  
 ओठ मनिन भेल चंदा ।  
 नगरक धेनु डगर कें संचर  
 कुसुदिनि बस मकरंदा ॥  
 सुखकेर पान सेहो दे मनिन भेल  
 अबसर भल नहिं मंदा ॥  
 विद्यापति भन इहो न निक छिक  
 जग भरि करइहि निंदा ॥

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अभिसार ।

मगन मगन होख तारा । तँइओ न काज तजय अभिसारा ॥  
 अपना सरबस जायें । आनक बेनि गुड़िय दुज जायें ॥  
 टूटल म्रम मोति हारा । बेकत भेल अछि नख छत धारा ॥  
 नहिं नहिं नहिं पय भाखे । तइओ कोटि जतन कर जाखे ॥  
 भनहिं विद्यापति बानी । यहि तीनू मँह दूति सयानी ॥

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राधा छव्य बिनास बर्बन ।

सुरत समाधि सुतन बर नागर  
 पाखि पयोधर आपी ।  
 कनक शंसु जनि पूजि पुजावे  
 धयल सरोवर भाँपी ॥  
 खलि हे माधव केनि बिनासे ।

मावति रमि आवि नाह अमोरवि  
 पुन रति रंजक आवि ।  
 बदन मिलाय धयक सुख मंडक  
 कमल विमल जवि चंदा ।  
 भमर चकोर दुखयो अलसाएन  
 पीवि अमिअ मकरंदा ।  
 भनहिं विद्यापति सुनह मधुर पति  
 राधा चरित अपारे ।  
 राजा शिवसिंह रूप नारायण  
 प्रायवती कंठहारे ।

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सखी सँ नायिका बचन ।

हृद परिरंभनि पिड़लि मदान्हे । उबरि ऐलजँ सखि पुरवक पुन्ये ।  
 टुटि छिरिआएन मोतिक हारे । बसन सोटाएन सुरंग पनारे ।  
 सुंदर कुच जुग नख कृत भरी । जनि गज कुंभ बिदारन हरी ।  
 अधर दसन देखि जी मोर काँपे । चाँद मंडक जनु राजक भोंपे ।  
 समुद्र ऐसनि निसि न पाविअ ओरे । कलन उगत मोर हित भय सूरे ।  
 अब न जायब सखि पुनि पड ठामेँ । जौं जिव मारि नड़ावत कामेँ ।  
 भनहिं विद्यापति तेजु भय जाबे । आगि कारि पुनि आगिक काबे ।

॥ ६ ॥ अथ स्थाव ।

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सखी सँ नायिका बचन ।

सखि हे किलय बुझाएब कते ।  
 जनिआ जन्म होइत हम गेणजँ  
 ऐलजँ तनिकर अते ।  
 जाहि कय गेणजँ से चन आएन  
 तेँ तब रहलि कपाई ।

से मुनि गेन ताहि हम आनखि  
 तैं हम परम अन्धार्ह ।  
 जैतहिं नाक कमल हम तोरनि  
 करय चाह अवशेखे ।  
 कोह कोहाएन मधुकर धायन  
 तैंहि अधर कर दंशे ।  
 बेनि भरन कुंभ तैं उर गासनि  
 ससरि खसल कोइ पाशे ।  
 सखि दस आगुपाकु भय चनकिहि  
 तैं उर्ध खास न बाके ।  
 भनहिं विद्यापति सुनु बर जौमति  
 ई सभ राखु मन गोई ।  
 दिन २ नगदि सं प्रीति बढ़ाएन  
 बोनि बेकत जगु होई ॥

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नगदि सं नायिका बचन ।

नगदी सरूप निरूपह दोसे ।  
 बिनु बिचार अविचार नुभैबह  
 सासु करयबह रोसे ॥  
 कौतुक कमल नाक हम तोड़नि  
 करय चाहनि अबतंसे ।  
 रोष कोष सं मधुकर धाखोल  
 तैंहि अधर कर दंसे ॥  
 सरोवर घाट बाट कंटक तर  
 हेरि नहिं सकलजं आगू ।  
 साँकर बाट उबटि हम चनलजं  
 तैं कुच कंटक लागू ॥  
 गरुड कुंभ सिर धिर नहिं थाकय  
 तैं ओ धसल कोइ पासे ।  
 सखि जन सं हम पाकू पड़लजं  
 तैं भेल दीर्घ निशासे ॥

पक्ष अपराध फिन्नुन परचारक  
 तथिऊँ उतर हम देवा ।  
 अमरख ताहि धैरज नहिं रहबै  
 तैं मद मद सुर भेवा ॥  
 भनहिं निद्यापति सुनु बर जउबति  
 ई सभ राखह मोई ।  
 नंदी सुँ रस रीति बचाओव  
 गुप्त बेकत नहिं होई ॥

## ॥ ई ॥ अथ मान ॥

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नायिकाक प्रार्थना नायक सँ ।

माधव बचन करिये प्रतिपासे ।  
 बड़ जन जानि शरख अवलंबनि  
 सागर होयत सतासे ॥  
 सुवन भनिरे ममि तुष्य जस पाओनि  
 चौदिशि तोहर बड़ाई ।  
 चित अनुमानि बूझि गुन गौरव  
 महिमा कह्यो न जाई ॥  
 आगा सभ कोओ ग्रीव निवेदय  
 पक्ष जानिये परिचामे ।  
 बड़ाक बचन कबळ नहिं निचकय  
 निशिपति हरिन उपामे ॥  
 भनहिं निद्यापति सुनु बर जउबति  
 रह गुन कोउ न आने ।  
 राय शिवैसिंह रूप नारायण  
 कखिमा देह प्रति माने ॥

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बड़ल बर्बन ।

बड़ जन जकर पिरीति रे । कोपजँ न तजय रीति रे ।  
 काग कोइल एक जाति रे । भेम भमर एक भौंति रे ।  
 हेम हरदि कत बोच रे । गुनहि बुझिये उंच नीच रे ।  
 मनि कादब जपटाय रे । तैं कि तनिक गुन जाय रे ।  
 बिद्यापति अवधान रे । सुपुख न कर निदान रे ।

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सखी सँ नायिका बचन ।

चानन भरम खेबलि हम सजनी  
 पुरत सकल मन काम ।  
 कंतक दरस परस भेल सजनी  
 सीमर भेल परिनाम ।  
 एकहिँ गगर बसु माधव सजनी  
 पर भाबनि बस भेल ।  
 हम धनि रहन कलावति सजनी  
 मुख गौरव दुरि गेल ।  
 अभिनव एक कमल फुल सजनी  
 दौना नीमक डार ।  
 खेहो फुल ओतही सुखाएल सजनी  
 रसमय फुलक नेवार ।  
 बिधि बस आज आएल कृधि सजनी  
 एत दिन ओतहिँ गमाय ।  
 कोन परि करब समागम सजनी  
 मोर मन नहिँ पतिआय ।  
 भगहिँ बिद्यापति गाओल सजनी  
 उचित आओत मुख साह ।  
 ऊठि बघाव कब मन भरि सजनी  
 आज आओत घर नाह ।

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गायक सँ गायिका बचन ।

लोचन अरब बुझनि बड़ भेद । रैनि उआगरि गबब निवेद ।  
 ततहिं जाह हरि न करह जाय । रैनि गमौलह जनि के साथ ।  
 कुच कुंकुम माखन हिय तोर । अनि अनुराग रागि कर गोर ।  
 आनक भूषण जागल अंग । उकुति बेकत होय आनक संग ।  
 भगहिं विद्यापति बजबडं नाथ । बड़ाक अनय मौन पय साथ ।

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गायिका सँ दूति बचन ।

कमल भमर जग अरुह अनेक । सब तंह सँ बड़ जाहि बिबेक ।  
 मानिनि तोरित करिअ अभिसार । अबसर थोड़क बहृत उपकार ।  
 मधु नहिं देलह रहनि कि खागि । से सम्पति जे परहित लागि ।  
 अति अतिशय ओलना तुख देल । जाब जीब अनुतापक भेल ।  
 तोहँ नहिं मन्दर तुख काज । भलो मन्द होय मन्द समाज ।  
 भगहिं विद्यापति दूति कह गोय । निज छति बिनु परहित नहिं होय ॥

॥ ७ ॥ अथ विरह ॥

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गायिकाक प्रति सखिक प्रबोधन ।

धन औबन रस रंगे । दिन दृष्ट देखिअ तुलित तरंगे ।  
 सुघटित बिह बिघटावे । बाँक बिधाता की न करावे ।  
 ईशो भय नहिं रोती । हठे न करिअ दुरि पुरुष पिरीती ।  
 सख कित हेरय आसा । सुमरि समागम सुपडक पासा ।  
 नयन तेजय जल धारा । न चेतय चीर न पहिरय हारा ।  
 लख जेजन बस चन्दा । तैय्यो कुसुदिनि करय अनन्दा ।  
 जकरा जासँ रोती । दुरङ्क दुर गेलें दो गुन पिरीती ।  
 विद्यापति कवि गाहे । बोलल बोल सुपड निरबाहे ॥

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कोन बन बसधि महेस । केसो नहिं कहथि उदेस ॥  
 तपोवन बसधि महेस । भैरव करथि कसेस ॥  
 कान कुंडल हाथ गोल । ताहि बन पिआ मिठि बोल ॥  
 जाहि बन सिक्खो न डोल । ताहि बन पिआ हसि बोल ॥  
 एकहिं बचन बिच भेल । पऊ उठि परदेस गेल ॥  
 भनहिं विद्यापति गाव । राधा कृष्ण बनाव ॥

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गायिका कृत खदुख बचन ।

एक दिन छलि नव रीति रे । जल मिन जेहन प्रीति रे ॥  
 एकहिं बचन भेल बीच रे । हसि पऊ उतरो न देख रे ॥  
 एकहिं पलंग पर कान्ह रे । मोर लेख दुर देश भान रे ॥  
 जाहि बन केसो न डोल रे । ताहि बन पिआ हसि बोल रे ॥  
 धरन जोगनिआक भेस रे । करन में पऊक उदेस रे ॥  
 भनहिं विद्यापति भान रे । सुमुख न करे निदान रे ॥

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परकीया गायिका सँ गायक बचन ।

पुर्वक प्रेम ऐलऊं तुख हेरि । हमरा आवैत बैसलि मुख फेरि ॥  
 पहिल बचन उतरो नहिं देखि । नैन कटाक्ष सँ जिव हरि लेलि ॥  
 तुख शशिसुखि धनि न करिअ मान । हमऊं अमर अति विकल परान ॥  
 आस देइ फेरि न करिये निरासे । होऊ प्रसन है पुरह मोर आसे ॥  
 भनहिं विद्यापति सुनु परमाने । दुऊ मन उपजल बिरहक बाने ॥

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गायिका सँ गायक बचन ।

मानिनि आव उचित नहिं मान ।  
 रखनुक रंग रहन सन जगइहि  
 जागल पथ पयोबान ॥  
 झुड़ि रहनि चकमक कर घागल  
 रहन समय नहिं आन ।

रहि अबसर पऊ भिजन जेहन सुख  
 जकरहिं होय से जान ॥  
 रमसि र अलि बिससि र करि  
 जेकर अघर मधु पान ।  
 अपन र पऊ सबऊ जेमाओलि  
 भूखल मुख जजमान ॥  
 बिबलि तरंग सितासित संगम  
 ऊरज झंझु निरमान ।  
 आरति पति परतिग्रह मगइहि  
 कब धनि सरबस दान ॥  
 दीप दिपक देखि धिर न रहय मन  
 हृद कब अपन गेखान ।  
 संचित मदन बेदन अति दादन  
 बिद्यापति कवि मान ॥

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नायिका बिजाप ।

माधव ई नहिं उचित बिचारे ।  
 जनिज रहन धनि काम कला सनि  
 से किछ कब व्यमचारे ॥  
 प्राबहुं ताहि अधिक कय मानव  
 हृदयक हार समाने ।  
 कोन परियुक्ति आन कै ताकव  
 की थिक ऊनक गेखाने ॥  
 छपिन पुबल कै केखो नहिं निक कह  
 जग भरि कर उपहासे ।  
 निज धन अछैति नै उपभोगव  
 केवल परहिक आसे ॥  
 मनहिं बिद्यापति सुनु मधुरापति  
 ई थिक अनुचित काजे ।  
 माँमि जाख बित से यदि होय नित  
 अपन करव कोन काजे ॥



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हरि सँ नायिका बचन ।

आजु परल मोहि कोन अपराधे । किछ न हेरिये हरि लोचन आधे ॥  
 आन दिन गहि गृम काविष्य गेहा । बड निधि बचन बुझाएब नेहा ॥  
 मन दै कसि रहल पड सोई । पुरखक हृदय रहन नहिं होई ॥  
 भनहिं विद्यापति सुनु परमान । बाढ़ल प्रेम उसरि गेल मान ॥

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सखी सँ नायिका बचन ।

माधव कि कहब तिहरो खाने ।  
 सुपड कहनि जब रोस कयल तब  
 कर मूलक दुऊ काने ॥  
 आयेन गमनक बेरि न नीन ठर  
 तैं किछु पुछिबो न भेला ।  
 रहन करमहिन हम सनि के धनि  
 कर सँ परसमनि गेला ॥  
 जौ हम जनितऊँ रहन निठुर पड  
 कुच कंचन गिरि साधी ।  
 कौसल करतल बाऊँ कता जय  
 दृढ़ कय रखितऊँ बाँधी ॥  
 इ सुमिरिये जब जँ न मरिये तब  
 बुझि पड़ हृदय पखाने ।  
 हेमगिरि कुमरि चरन हृदय धर  
 कबि विद्यापति माने ॥

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सखी सँ नायिका बचन ।

कि कहब आहे सखि निष्य अगेखाने । सगरो रहनि गमलओलि माने ॥  
 जखन हमर मन परसन भेला । दाखल अखल तखन उमि गेला ॥

गुन जन जागल कि करब कोनी । तनु भापइत हम आकुल भेलो ॥  
 अधिक चतुरपन भेलऊँ अछानी । लाभक सोभ सुरऊ भेल हानी ॥  
 भनहिँ विद्यापति निबध मति दोसे । अबसर काल उचित नहिँ रोसे ॥

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नायिका कृत खदुख बर्बन ।

माधव तोँ हे जनि जाह बिदेसे ।  
 हमरो रंग रमस लय जैबह  
 लैबह कोन सनेसे ।  
 बनहिँ गमन कब होएति दोसर मति  
 बिसरि जाएब पति मेरा ।  
 छिरा मनि मानिक एको नहिँ माँगब  
 फेरि माँगब पऊ तोरा ॥  
 जखन गमन कब नयन नीर भब  
 देखिखो न भेल पऊ तोरा ।  
 एकहि नगर बसि पऊ भेल परबस  
 कैसे पुरत मन मेरा ॥  
 पऊ संग कामिनि बऊत सोहागिनि  
 चंद्र निकट जैसे तारा ।  
 भनहिँ विद्यापति सुनु बर जौमति  
 अपन हृदय धब सारा ॥

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नायिका बिरह ।

मेहि तेजि पिछा मोर गेलाह बिदेस । कौनि पर खेपब बारि बरस ॥  
 खेज भेल परिमल फूल भेल बास । कतय भमर मोर परल उपास ॥  
 सुमरि २ चित नहीँ रहे धीर । मदन दहन तन दगध शरीर ॥  
 भनहिँ विद्यापति कबि जय राम । की करत नाह दैब भेल बाम ॥

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गायिका बिरह ।

सुंदरि बिरह सयन घर गेन । किय बिधाता निखि मोहि देन ॥  
 उठनि चिह्नाय बैसनि सिर नाय । चउ दिसि हेरि २ रहनि जजाय ॥  
 नेऊक बंधु सेहो कुटि गेन । दुऊ कर पऊक खेनाओन भेन ॥  
 भनहिं बिद्यापति अपबध नेह । जेहन बिरह हो तेहन सिनेह ॥

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गायिका बिरह ।

माधव हमर रठन दुर देस । केओ न कहे सखि कुशल सनेस ॥  
 जुग २ जिवधु बसधु जख कोस । हमर अभाग ऊनक कोन दोस ॥  
 हमर करम भेन बिह बिपरीत । तेजकन्हि माधव पुरबिल प्रीत ॥  
 हृदयक बेदन बाग समान । आनक दुख आन नहिं जान ॥  
 भनहिं बिद्यापति कबि जय राम । कि करत नाह दैव भेन नाम ॥

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गायक सँ बिरहवती गायिका बचन ।

माधव २ होऊ समधान । तुअ बिनु भुवन करव रितु पान ॥  
 प्रथम पचीस अठारस भेन । ता सम बदन हेम हरि लेन ॥  
 पचीस अठारह बीस तनु जार । छिति सुत तेसर से जिव मार ॥  
 सुमरिअ माधव ओ दिन सिनेह । जे दिन सिंहर गेन मीनक गेह ॥  
 भनहिं बिद्यापति अछर लेख । बुध जन होए से कहे बिशेख ॥

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सखी छत गायिका बिरह बर्णन ।

कुसुमित कानन कुंज बसी । नैनक काजर घोर मसी ॥  
 गख सँ निखनि नकनि दन पात । नीखि पठाओनि आखर सात ॥  
 प्रथमहिं निखकन्हि पहिनि बसंत । दोसरहिं निखकन्हि तेसराक अंत ॥  
 निखि नहिं सकनिहिं अनुज बसंत । पहिनिहिं पद अछि जीवक अंत ॥  
 भनहिं बिद्यापति अछर लेख । बुध जन होए से कहथि बिशेख ॥

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नायिका बिरह ।

मन परबस भेल परदेस नाह । देखि निशाकर तन उठ धाह ॥  
 मदन बेदन दे मानस अन्त । काहि कहब दुख परदेस कन्त ॥  
 सुमरि सनेह गेह नहिं आव । दाबन दादुर कोकिल राव ॥  
 ससरि २ खसु निबिबन आज । बड़ मनोरथ घर पऊ न समाज ॥  
 भगहिं बिद्यापति सुनु परमान । बुभु नृप राघव नव पचोवान ॥

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नायिका बिरह ।

प्रथम एकादस दै पऊ गेल । सेहो रे नितित मोर कत दिन भेल ॥  
 रति अबतार बयस मोर भेल । तैयो नहिं पऊ मोर दरसन देल ॥  
 अब न घरम सखि बाँचत मोर । दिन २ मदन दुगुन सर जोर ॥  
 चान सुख मोहि सहिषो न होए । चानन जाम बिलस सर होए ॥  
 भगहिं बिद्यापति गुनवति नारि । धैरज धैरज भिगत मुरारि ॥

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नायिका बिरह ।

माधव वृक्षनि तुष गुन आजे ।  
 पच दुन दस गुन दसगुन सै गुन  
 सेहो देल कोन काजे ॥  
 चाबिस काठि चारि चौठार्ह  
 से हम से पऊ मोरा ।  
 कपटो कनैया केनि नहिं जानधि  
 कैलन्हि जगमक ओरा ॥  
 साठि काठि दह बुंद बेबरजित  
 से कत कर उपहासे ।  
 पऊक बिषाद सहै नहिं पावो  
 दुइ वन करव गरासे ॥

नवो बुना दय नवो बाम कर  
 से उर हमर घाने ।  
 से हरखित मुँह हेरि न होय  
 कारन के नहिँ जाने ॥  
 भनहिँ बिद्यापति सुनु बर जौमति  
 ताहि करयि केस बाधा ।  
 अपन जीब दय पर केँ बुभाविष्य  
 कामल गाल दुइ आधा ॥

ई४ ।

ऊधब सँ गोपी बचन ।

चानन भेल बिखन सर रे  
 भूखन भेल भारी ।  
 सयनऊँ हरि नहिँ आयेन रे  
 गोकुल गिरधारी ॥  
 एकसर ठाढ़ि कदम तर रे  
 पय हेरयि सुरारी ।  
 हरि बिनु देह दगध भेल रे  
 भ्रामर भेल सारी ॥  
 जाऊ जाऊ तोहिँ ऊधब हे  
 तोँ हे मधुपुर जाहे ।  
 चंद्र बदन नहिँ जीउति रे  
 बध लागत जाहे ॥  
 भनहिँ बिद्यापति तन मन दे  
 सुनु गुनमति नारि ।  
 आगु आबोत हरि गोकुल रे  
 पय चलु भटभारि ॥

ई५ ।

सखी सँ नायिका बचन ।

गगन गरजि घन घोर ( हे सखि ) कखन आब्योत पऊ मोर ॥  
उगलन्हि पाँचोवान ( हे सखि ) अब न बचत मोर प्राण ॥  
करव कखोन परकार ( हे सखि ) जौवन मेन जिव काण ॥  
भनहिँ बिद्यापति भान ( हे सखि ) पुरव करहि परमान ॥

ईई ।

नायिका बिरह ।

माधव मास तीथि छल माधव  
अबध करिय पऊ गेलाह ।  
कुच जुग सेंभु परसि हसि कहलन्हि  
तैं प्रतीति मोहि भेलाह ॥  
अबधि ओर मेन समय बेछापित  
जीवन बहि गेल आसे ।  
तखनुक बिरह जुवति नहिँ जीउति  
कि करत माधव मासे ॥  
छन १ काय कं दिवस गमाओलि  
दिवस २ काय मासे ।  
मास २ काय बरख गमाओलि  
आब जिवन कौन आसे ॥  
आम मजर धब मन मोर गह्वर  
कोकिल सबद मेन मंदा ।  
एहन बरस तेजि पऊ परदेस गेल  
कुसुम पिउल मकरंदा ॥  
कुमकुम चानन आगि जगाओल  
केसो कहे सीतल चंदा ।  
पऊ परदेस अनेक कैं राखधि  
बिपति चिन्हिये भन मंदा ॥

भनहिं बिद्यापति सुनु बर जौमति  
हरिक चरन कब सेबा ।  
परन अनाहत तेँ हृथि अंतय  
बाजसु दोस न देबा ॥

ई७ ।

नायिका बिरह ।

लिखब उनैस सताइसक संग । से पुनि लिखब पचीसक संग ॥  
जनिकाँ सोपि गेला मोर आहि । से पुनि गेलाह देखब नहिं ताहि ॥  
बड़ अनुचित आनक परबेस । से पुनि ऐलाह तकर सनेस ॥  
माधव जनि दीआह मोर दोस । कत दिन राखब ऊनक भरोस ॥  
भनहिं बिद्यापति आखर जेख । बुध जन हो से कहे बिसेख ॥

ई८ ।

सखी सँ नायिका बचन ।

मोहन मधुपुर बास ( हे सखि ) हमऊँ जाएब तनि पास ॥  
रखलन्हि कुनजाक नेह ( हे सखि ) तेजलन्हि हमरो सनेह ॥  
कत दिन ताकब बाट ( हे सखि ) रटला जमुनाक घाट ॥  
ओतहि रहथु टढ़ फेरि ( हे सखि ) दरसन देथु एक बेरि ॥  
भनहिं बिद्यापति रूप ( हे सखि ) मानुख जनम अनूप ॥

ई९ ।

सखी सँ नायिका बचन ।

आस लता जगाओलि सजनी  
नैनक नीर पटाय ।  
से फल अब तबबत मेन सजनी  
आँचर तर न समाय ॥  
काँच साँच पऊ देखि गेल सजनी  
तसु मन मेन कुछ भाग ।  
दिन २ फल तबबत मेन सजनी  
आऊ मन न कब गेआन ॥

सम करे पऊ परदेस बसि सजनी  
 आखल सुमिरि सिनेह ।  
 हमर रहन पऊ निरदय सजनी  
 नहिं मन बाढ़य नेह ॥  
 भनहिं बिद्यापति गाओल सजनी  
 उचित आओत मुख साह ।  
 ऊठि बधाव कर मन भरि सजनी  
 आज आओत घर नाह

७० ।

सखी सँ नायिका बचन ।

प्रथम बयस हम कि कहब सजनी  
 पऊ तजि गेलाह बिदेस ।  
 कत हम धैरज बाँधब सजनी  
 तनि बिनु सहब कलेस ॥  
 आओन अवधि बितित भेलि सजनी  
 जलधर कृपल दिनेस ।  
 सिसिर बसंत उखम भेल सजनी  
 पाओस लेल परबेस ॥  
 चऊ दिस भौंगुर भन कर सजनी  
 पिक सुंदर कर गान ।  
 मनसिज माब मरम सर सजनी  
 कतेक सुनब हम कान ॥  
 खेज कुसुम नहिं मावय सजनी  
 बिख सम चागन चीर ।  
 जैओ समीर सितल बऊ सजनी  
 मन बच उड़ल सरोर ॥  
 भनहिं बिद्यापति गाओल सजनी  
 मन धनि करिअ ऊजास ।  
 सूदिन हेरि पऊ आओत सजनी  
 मन जनि करिअ उदास ॥



## ७१ ।

नायिका बिरह ।

प्रथम समागम भेल रे । छठन रहनि बिति गेल रे ॥  
 नव तनु नव अनुराग रे । बिनु परिचय रस माँगु रे ॥  
 सिरि सम पड तजि गेल रे । जौवन उपगत भेल रे ॥  
 अब न जिखब बिनु कंत रे । आव जीव भेल अंत रे ॥  
 भनहिं बिद्यापति मान रे । सुपुख गुनक निधान रे ॥

## ७२ ।

नायिका बिरह ।

कर तल लीन शोभए सुखचन्द । किसलय मिणु अभिनव अरविन्द ॥  
 अहनिभि गरय नयन जलधार । खंजन गिलि उगिलत मोतिहार ॥  
 कि करति अग्निसुखि कि बोलत आन । बिनु अपराध बिसुख भेल कान्द ॥  
 बिरह बिखिन तनु भेल हरास । कुसुम सुखार रहल अछि बास ॥  
 भखइति संशय पड़ल परान । कबहु न उपसम कब पचवान ॥  
 मनहिं बिद्यापति सुन बर नारि । धैरज धैरज मिलत सुरारि ॥ ५६ ॥

## ७३ ।

नायिका बिरह ।

प्रथमहिं उपजन नव अनुरागे । मन कर प्राय धरिष तसु आगे ॥  
 आव दिने २ भेल प्रेम पुराने । सुगतन कुसुम सुरभि कर आने ॥  
 हरि सँ कहब सखि हमरी विनीती । बिसरि न हजबिये पख पिरिती ॥  
 रभस समय पिछा जत कहि गेला । अधरजुँ आध सेहओ दुरि गेला ॥  
 भनहिं बिद्यापति इहो रस जाने । राय शिव सिंह लखिमा बिरमाने ॥

## ७४ ।

नायक सँ दूति बचन ।

माधव कि कहब ताही । तुख गुन लुबधि सुगुध भेलि राही ॥  
 मलिन बसन तनु चीरे । करतल कमल नयन ठह नीरे ॥  
 उर पर सामरि बेनी । कमल कोष अनि कारि लगेनी ॥  
 केओ सखि ताकय निग्रासैं । केओ नखनी दल करय बतासे ॥

केशो बोल आवल हरी । ससरि उठलि चिर नाम सुमरी ॥  
बिद्यापति कबि गावे । बिरह वेदन, निख सखि समुभावे ॥

७५ ।

सखी सँ गायिका बचन ।

बोन गुन पऊ परबस भेल सजनी  
बुझलि तनिक भल मंद ।  
मनमथ मन मथ तनि बिनु सजनी  
देह दहय निशि चंद ॥  
कह्यो पियुन शत अबगुन सजनी  
तनि सम मेहि नहिँ आन ।  
कतेक जतन सँ मेटिअ सजनी  
मेठय न रेख पखान ॥  
जँ दुरजन कटु भाखय सजनी  
मोर मन न होख बिराम ।  
अनुभव राऊ पराभव सजनी  
हरिन न तेज हिम घाम ॥  
अहखो तरणि जल शोखय सजनी  
कमल न तेजय पाँक ।  
जे जन रतल जाहिँ सँ सजनी  
कि करत बिह भय बाँक ॥  
बिद्यापति कबि गाबोल सजनी  
रस बुझय रसमंत ।  
राजा शिवसिँह मन दय सजनी  
मोदबती देई कंत ॥

७६ ।

गायक सँ दूति बचन ।

माधव देखलि बिद्योगिनि नामे  
अधर न ह्रांस बिकास सखी संग  
अहोनिष जप तुख नामे ॥

आनन सरद सुधाकर सम तसु  
 बोले मधुर धुनि बानी ।  
 कोमल कमल अरब कुन्दिनारन  
 देखि मन ऐलज्ज आनी ॥  
 हृदयक हार भार भेल सुभ घनि  
 नैन न होय निरोधे ।  
 सखि सभ आय खेलाओलि रंग करि  
 तसु मन किछुओ न बोधे ॥  
 रगड़ल आनन मगमद कुमकुम  
 सभ तेजलि तुष लाई ।  
 जनि जलहीन मीन अक पिरइछि  
 अहोनि स रहइछि जागी ॥  
 दूति उपदेस सुनि गुनि सुभिरन  
 तइखन चलजाइ धाई ।  
 मोदवती पति राघव सिंह गति  
 कबि बिद्यापति गाई ॥

## ॥ ८ ॥ अथ विरहांत ॥

७७ ।

राधा छव विनाप ।

माधव जाए केवाड़ छोड़ाओल  
 जाहि मंदिर बसु राधा ।  
 चोर उघारि अधर मुख हेरल  
 आन उगल हृदि आधा ॥  
 चोर करपूर पान हम बासलि  
 और साँठल एकमाने ।  
 सगर रैन हम बैलि गमाओलि  
 खंडित भेल मोर माने ॥

मेथुरा नगर अटकि हम रहलऊँ  
 किछ न पठाओल दूती ।  
 मानिक एक मानिक दस पथरब  
 ओतहि रहल पऊ सुती ॥  
 कमल नयन कमला पति चुबित  
 कुंभकरब सम दाये ।  
 हरिक चरब धै गाबधि बिद्यापति  
 राधा छव्य बिलाये ॥

## ॥ ६ ॥ अथ गीत नाना प्रकार ॥

७८ ।

गंगाक स्तुति ।

कत सुख सार पाओल तुख तीरे । छाड़इत निकट नयन बह नीरे ॥  
 कर जोड़ि बिनमजो बिनल तरंगे । पुन द्रश्चन होख पुनमति गंगे ॥  
 एक अपराध सोमब मोर जानी । पाए परसल मातु तुख पानी ॥  
 कि करब जप तप जोग धेखाने । जनम छतारथ एकहिँ समाने ॥  
 भनहिँ बिद्यापति समदजो तोही । अनूकाल अनु बिसरह मोही ॥

७९ ।

नायिका बचन पथिक सँ ।

पिआ मोर बालक हम तबखी ।  
 कोन तप चुकलौह मेलीह जननी ॥  
 पहिर लेलि सखि एक दहिनक चीर ।  
 पिआ के देखैति मोर दगध शरीर ॥  
 पिआ लेलि गोद काँ चललि बजार ।  
 हटिआल लोग पुछे के जागु तोहार ॥  
 नहिँ मोर देखोर कि नहिँ छोट भाई ।  
 पुरब लिखल छल खामी हमार ॥

बाट रे बटोहिआ कि तौहीँ मोर माई ।  
 हमरो समाद नैहर खेनें जाइ ॥  
 कहिऊन बबा किनय धेनु गाई ।  
 दुधवा पिनाय कं पोसत जमाई ॥  
 नहिँ मोरा टका अहि नहिँ धेनु गाई ।  
 कौने बिधि पोसब बालक जमाई ॥  
 भनहिँ बिद्यापति सुनु बज गारी ।  
 घैरज धय रऊ मिमत मुरारी ॥

८० ।

परकीया नायिका ओ नायक सँ प्रत्युत्तर ।  
 सुंदरि हे तोँ सुबुधि सेआनि । मरी पिआस पिआवऊ पानि ॥  
 के तोँ थिकाह ककर कुल जानि । बिनु परिचय नहिँ देब पिढ़ि पानी ॥  
 थिकऊँ प्रयुक्तजन राज कुमार । धनि के बिबोग भरमि संसार ॥  
 आबह बैसह पिय लह पानि । जे तोँ खोजबह से देब आनि ॥  
 ससुर भैसुर मोर गेलाह बिदेस । खामिनाथ गेस कथि तनिक उदेस ॥  
 सासु घर आन्दरि नैन नहिँ सुभ । बालक मोर बचन नहिँ बभ ॥  
 भनहिँ बिद्यापति अपबध नेह । जेहन बिरह हो तेहन सिनेह ॥

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मैना कृत शिव बर्णन ।

घर घर भरमि जगम नित  
 तनिकाँ केहन बिबाह ।  
 से अब कारव गोरी बर  
 ई होय कतय निबाह ॥  
 कतय भवन कत आगन  
 बाप कतय कत माय ।  
 कतऊँ ठाँवर नहिँ ठेहर  
 ककर रहन जमाय ॥  
 कोन कयल रह असुजन  
 केओ न हिनक परिवार ।

जे कयल दिनक निबंधन  
 छक थिक से पजिआर ॥  
 कुल परिवार एको नहिं जनिका  
 परिजन भूत बैतल ।  
 देखि २ भुर फेर तन  
 के सहय हृदयक साल ॥  
 बिद्यापति कह सुंदरि  
 धरऊ मन अबगाह ।  
 जे अहि जनिक बिवाही  
 तनिकां सेह पै नाह ॥

८२ ।

उमा सखी कृत शिव बर्खन बिवाह समय ।  
 आगे माई रहन उमत बर बैल  
 हेमत गिरि देखि २ लगइह रंग ।  
 रहन उमत बर घोड़यो न चढइक  
 जेहि घोड़ रंग २ जंग ॥  
 बाघक छाल जे बसह पलानक  
 साँपक मोरल तंग ।  
 डिमिकि डिमिकि जे डमरू बजइन  
 खटर २ कर अंग ॥  
 भकार भकार जे भाँग भकोसधि  
 छटर पटर कर गाल ।  
 चानन सों अनुरागल थिकइन  
 भसम चड़ाबधि अंग ॥  
 भूत पिसाच अनेक दल साजल  
 सिर सों बहि गेल गंग ।  
 भनहिं बिद्यापति सुनिरे मगाइन  
 थिकाह दिगंबर भंग ॥

## TRANSLATION OF THE SONGS OF BIDYÁPATI JHA'KUR.\*

## CHAPTER I.

## YOUNG LOVE.

## (1.)

1. O pretty one, (haste and) bathe thyself. Lo, love searched for me and smote me on the heart.

2. The limp garments cling to thy body, and thou becomest as one who arouseth the passions of saints.

3. The water falleth down in rivers through the locks of thy hair, and it seemeth to me dark as a moonless night.

4. Thy bosom is like two fair *chakwás*.† Cover them, O cover them with thy lotus hands.

5. And if thou dread entangling them in the snare of thy arms, (fear not, but) hold them fast. (Else assuredly) will they fly away to heaven.

6. Bidyápati saith, a good husband will never be a fool.

## (2.)

1. In the midst of thorns the flowers are blooming. The bee is confounded, and cannot distinguish the odours.

2. Though the bee wander, and sport everywhere; without thee, O jasmine, he cannot get rest.

3. Its life dependeth on honey, and thou art full of honey. Keepest thou the honey stored up within thy heart through modesty?

4. Consider well in thine heart; If the bee die, who will be guilty of his death?

5. Bidyápati saith, as long as it sip the nectar of thy lower lip, so long will it live.

## (3.)

1. Who doth not do his own work? Who doth not serve his own master?

2. Every one seeketh his own interest; he is a good man who carrieth out his task to the end.

3. O friend, his life is precious, who willingly rendereth assistance to others.

\* The following translations are not always so literal as the preceding; as all difficulties have been explained in the vocabulary.

† *Anas oasorea*.

4. If one who is injured take refuge with thee, do not disappoint him as long as anything remaineth to thee.

5. (If thou disappoint him), he may perhaps obtain his desire from another, but still regret will remain in thy soul.

6. Bidyápati saith, do not proclaim thine indigence. Only the great can comply with great requests.

(4.)

1. O friend, O friend, speak not of aught else. Now Krishṇ daily desireth thy virtues more and more.

2. For no apparent reason he is continually coming near thee, and thou perceivest it in thine heart, though thou conceal it through shame.

3. Even when he is going elsewhere, he casteth a glance at thee; no one can turn aside a greedy eye.

4. He is full of devices, and so art thou; like two flowers tied upon a single stalk.

5. Bidyápati the necklace of poets saith, with one arrow Love hath smitten two hearts.

(5.)

*Rádhá addresses Krishṇ at a river crossing.*

1. "Catch my hand, and cross me over, I will give thee, O Kanhaiyá, a matchless necklace.

2. "All my friends went off before me, and left me alone. I know not by what path they have gone.

3. "I will not go with thee, but along the deserted bank of the river."

4. Bidyápati saith, O damsel, pray to God.

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CHAPTER II.

THE COMMENCEMENT OF RÁDHÁ'S LOVE FOR KRISHṆ.

(6.)

1. The charming season of Spring is come. The southern wind bloweth gently.

2. In a dream a form said to me, "Remove the cloth from before thy face."

3. Even though the creator tried his best, the moon could not be equal to thy face (in beauty).

4. Though he cutteth (the face of the moon) several times, and shapeth (it) anew, still it cannot equal (thy) face.



5. The lotus could not obtain the excellence of thine eyes ; who in the world doth not know it.

6. Driven to shame by (the beauty of) thy lotus eyes, he went and hid himself in the water.

7. Bidyápati saith, hear O pretty one, such women are like Lakshmi in beauty.

8. I say this in the presence of king Śib Śih, Rúp Nárāyaṇ, and Lakhimá, his queen.

(7.)

1. O Mádhab, appease the fair one.

2. What other damsel hath ever offered caresses such as she hath.

3 and 4. The clouds pour rain, and fill the earth with water, and the night is dark and fearful, still she hath remembered thy virtues, and hath come. There is no bound to what she will bear for thee.

5 and 6. She who trembleth at a picture of the king of serpents on a wall, hath come smiling to thee, sweet as she is, veiling her jewel face.

7. Thy beloved hath foresworn her husband's love, and come to thee in spite of all the censure of her relations.

8. The Lady is intoxicated with the sweet wine of thy love, and hence careth not for aught else.

9 and 10. Bidyápati, the wise poet and appreciator of the pleasures of love, hath sung this. When Desire and Love are together in a person's heart, what crime will he not commit.

(8.)

1. I saw the graceful form of the lotus-faced one. For awhile, how much love arose in her heart.

2. Her love is fresh and the shame thereof is great. Her affection is visible (on her face), still she trieth to conceal it.

3. Now she approacheth him, and now retreateth. She neither yieldeth to embraces with all her heart, nor doth she shew aversion.

4. Her eyes remain not steady, and when she is caught by her hand, she concealeth her face.

5. Bidyápati saith, I sing the pleasure of love ; the bride, by these actions, giveth others to understand her willingness.

(9.)

*A Riddle describing Rádhá's condition.*

1. Add the third vowel\* after the third one† to the vowel‡ which is

\* ऊ

† ए

‡ आ ; आ + ऊ = आऊ which means "come."

L

to the left of the third vowel. The body of the damsel hath become like the third\* after three.

2. The blooming damsel uttering only three letters† hath at length become angered ; for Mádhav is like the third day‡ after the third one.

3. She uttered the three letters† and stood up. The witness of that fact is, O Mádhav, the third after the third day.‡

4. Bidyápati saith, the affection shown in all these 'threes' is that of a damsel for her love.

(10.)

1. O Mádhav, the pretty one can live no longer.

2. The beautiful girl hath made over everything to those from whom she took them.

(3 and 4.) Overcome by the pangs of love, she hath returned her moon-like face to the moon, the play of her eyes to the fawn, the locks of her hair to the *chámara*.§

(5 and 6). Her teeth to the seeds of the pomegranate, her speech to the cuckoo, and the form of her body to the lightning. I have learnt all this, and have come here.

7. She lieth upon the earth waking the whole night, and riseth uttering the name of Hari.

8. The damsel keepeth reciting thy love with all her heart, and only for this doth she live.

(9 and 10). Bidyápati saith, "Hear, O Mathurápati, do not longer delay, but make her drink the honey-like ambrosia of thy lower lip. Then only can she be restored to life."

(11.)

1. My Creator hath become pleased with me. Rám hath favoured me with a visit.

2. I saw his charming face, and the desires of my heart were fulfilled.

3. The five-arrowed God of Love awoke within my heart, and my wisdom could not remain in subjection.

4. Bidyápati singeth that a good husband will never drive his wife to extremities.

(12.)

1. Tell me, Sweet-heart : why conceal it ? I see thee adorned in costly garments.

\* पाँच, 'five,' = पंचवान i. e. Kāndarp the god of love.

† माधव the name of her beloved.

‡ दृश्यति = जीव which means her life.

§ Borassus Flabelliformis.

2. Thou hast scented thy limbs with musk. Who is the happy one to whom thou art about to yield thyself?

3. Thou art continually rising, and gazing towards the west; seeking to learn how far the day has gone, and when the sun will set.

4. Thou hast tied the tell-tale anklet, high above thine ankle (to prevent its tinkling being heard). Thou hast girded up thy raiment dark as the dark night itself.

5. With a smile dost thou rise, distilling nectar from it. O, the dark night is pleasant.

6. Bidyápati singeth, hear, O good Lady, keep patience and Murári will meet thee.

(13.)

1. Fair one, conceal not thyself.

2. If any one is so happy as to obtain thy love as the fruit of his former virtuous acts, great will be the accomplishment of his love to-day.

3. Thou hast anointed thy forehead with musk and aloes, and cunningly arranged thy nut-brown garments.

4. Thou art watching the eyes of thine elders, and, gazing towards the west, art wishing that the night may come.

5. Without a wherefore thou comest and goest in the house; closing thy lotus eyes (in shame).

6. Thy body is quivering with excitement, smiles cover thy face without apparent reason; and full of delight, hast thou arisen from thy couch.

7. Bidyápati the poet saith, her excuses are not probable to any one in his senses.

8. 'Rájá Sib Síh, Rúp Náráyaṇ understandeth the pleasures of every grade.'

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CHAPTER III.

RÁDHÁ'S BEAUTY.

(14.)

1. O Mádhav, how shall I tell the beauty of the lovely one.

2. With great efforts the Creator hath adorned her, and I have seen her with mine own eyes.

3. Her feet are beautiful as a pair of lotuses, and her gait is stately as that of *Airávat*.\*

\* Indra's elephant.

4. (Her thighs are like) a golden plantain, over them he placed a slim lion's (waist), and over that a mount *Meru*.\*

5. Over mount *Meru* he made two lotuses to bloom, and, though without a stalk, they overflow with loveliness.

6. Her diamond necklace is like the stream of the Gangá; and thus those lotuses are not dried up.

7. Her lips are red like the *Bimbá* fruit, and her teeth like pomegranate seeds. The sun and moon† rise near them.

8. *Ráhu*‡ dwelleth afar, and doth not approach to devour them.

9. She hath eyes like a deer (*sáringa*), and the voice of the *koil* (*sáringa*), (and her brows are like) a bow (*sáringa*).

10. And over the bow appear ten bees§ (*sáringa*) who playfully sip the honey (of her brow).

11. *Bidyapati* saith, hear, pretty one, there is no other in this world so beautiful as she.

12. I say this in the presence of king *Sib Sth*, *Rúp Náráyan*, and *Lakhimá*, his queen.

(15.)

1. O friend, I saw a wise, and clever, and blooming damsel on the way.

2. O friend, the Creator made her like unto a golden creeper, and brought her here.

3. O friend, her gait was stately as that of an elephant, and she appeared like a princess.

4. He who will obtain one such as her for his bride, will have obtained all the four blessings, (*viz.*, wealth, virtue, desire, and salvation).

5. O friend, she wore a blue dress, and loosened the braids of her hair.

6. Over the loosened hair, O friend, a bee sat with open wings imbibing nectar

7. O friend, her waist is like that of a lion, and her eye like the lotus.

8. *Bidyapati* sang this, O friend, truly she hath gained every grace.

\* Alluding to the stomach which has three wrinkles, and is therefore supposed to be rugged like a mountain.

† Her two eyes.

‡ The short hair of the forehead, personified as the demon of eclipses.

§ The short hair of the forehead.

## (16.)

*A Riddle describing Rádhá's beauty.*

1. O Mádhab, I saw a fair one on the way.
2. Her gait is pleasing as that of the conveyance<sup>1</sup> of the father<sup>2</sup> of the friend<sup>3</sup> of him<sup>4</sup> who sits on Garuḍa
3. Like in beauty to the wife<sup>5</sup> of the son<sup>6</sup> of the sister<sup>7</sup> of the husband<sup>8</sup> of the fourth daughter<sup>9</sup> of *Dakṣh*.
4. And on account of that more beautiful than the enemy<sup>10</sup> of the husband<sup>11</sup> of the daughter<sup>12</sup> of the foe<sup>13</sup> of the king<sup>14</sup> of the Gods.
5. Her face is beautiful as that which comes fourth<sup>15</sup> after the preceptor<sup>16</sup> of the enemy<sup>17</sup> of the sons<sup>18</sup> of *Aḍiti*.
6. She hath arranged a necklace of the treasure of the children<sup>19</sup> of the food<sup>20</sup> of the son<sup>21</sup> of a pitcher.
7. The slimness of her waist is like that of the conveyance<sup>22</sup> of the daughter<sup>23</sup> of the wife<sup>24</sup> of *Nand*.
8. Her breasts are round like the fruit<sup>25</sup> beloved by the lord<sup>26</sup> of the husband<sup>27</sup> of Kám Dhenu.
9. Bidyápati saith, hear, O fair ones, the tint of her form is wondrous.
10. By performing a penance like that of the father<sup>28</sup> of the wife<sup>29</sup> of the enemy<sup>30</sup> of Rábaṇ a man can attain to such as this.

## (17.)

*The Same.*

1. O Mádhab, to-day I saw thy beloved.
- 2 & 3. "In her I see the resemblance of the son<sup>31</sup> of the father<sup>32</sup> of the wife<sup>33</sup> of the father<sup>34</sup> of the father<sup>35</sup> of the husband<sup>36</sup> of the daughter<sup>37</sup> of the son<sup>38</sup> of the king<sup>39</sup> of the earth.

<sup>1</sup> Airávat. <sup>2</sup> Indra. <sup>3</sup> Arjun. <sup>4</sup> Krishṇ.

<sup>5</sup> Rati. <sup>6</sup> Pradyumna, i. e. Kámdeb. <sup>7</sup> Rukmiṇí, i. e. Lakshmi. <sup>8</sup> Som. <sup>9</sup> Rohiṇí.

<sup>10</sup> Kámdeb. <sup>11</sup> Śiva. <sup>12</sup> Párvatí. <sup>13</sup> Himálaya. <sup>14</sup> Indra.

<sup>15</sup> Monday, i. e. the moon. <sup>16</sup> Ś'ukra, i. e. Friday. <sup>17</sup> Daityas. <sup>18</sup> Gods.

<sup>19</sup> Pearls. <sup>20</sup> The sea. <sup>21</sup> Agastya.

<sup>22</sup> A lion. <sup>23</sup> Máýá, i. e. Durgá. <sup>24</sup> Yasodá.

<sup>25</sup> The *bel* fruit. <sup>26</sup> Śiva. <sup>27</sup> A bull.

<sup>28</sup> Janak. <sup>29</sup> Sitá. <sup>30</sup> Rám.

<sup>31</sup> Moon. <sup>32</sup> Ocean. <sup>33</sup> Lakshmi. <sup>34</sup> Krishṇ. <sup>35</sup> Pradyumna.

<sup>36</sup> Aniruddh. <sup>37</sup> Ushá. <sup>38</sup> Bápásur. <sup>39</sup> Bali.

4 & 5. "The moon faced damsel hath adorned herself with the sixteen\* (graces) and other (charms), and seeketh for thy fullest love. O Mádhab, thy beloved is of this nature.

6 & 7. This song is extremely complicated† in its meaning, and hence it is an object of study for the learned, and hard as a stone for the ignorant. Bidyápati saith, they are wise who can understand it correctly.

(18.)

*The same.*

1. "O Mádhab, I saw a fair damsel on the way.

2. "The spot of vermillion on her forehead was surrounded by a ring of silver stars, and her locks of hair were graceful as the *chámara*‡ and incomparable.

3. "Her face shone like the son§ of ocean, and her teeth were like a line of pomegranate seeds.

4. "Her breasts were like two *bel* fruits born upon a golden creeper, which God had created of varied hue.

5. "The sweet lady walked gracefully as the animal|| on which the enemy¶ of the son of the goat rideth.

6. "The pretty one adorned herself with the sixteen\*\* graces, and went to her husband's house."

(7 & 8.) Kṛishṇ's gait (with excitement became devious) as that of the daughter†† of the enemy‡‡ of the son§§ of the king|| of the stars, and he bull-like searched for and gazed upon the damsel. The poet Bidyápati sang this.

\* *i. e.* two, or half the number of Brahmá's four faces, being added to the numbers of the quarters of the earth and the vedas.

† See vocab. *s. v.* मोरच झन्डारी.

‡ *Borassus flabelliformis.*

§ The moon.

|| The lion.

¶ The goddess Durgá, to whom he-goats are sacrificed.

\*\* There are seven oceans and nine planets.

†† The River Jamuná. ‡‡ मय, which means both a swan, and the sun. §§ A pearl.

|| The moon.

## CHAPTER IV.

## MEETINGS.

## (19.)

1. The clouds have become a demon of eclipse, and swallowed up the sun. We can hardly find our way even in the day-time.
2. "If it were not for the rain we should have no opportunity for love. Now none of the people of the town are moving abroad.
3. "Sweet one, haste and adorn thyself. To-day we can meet in the day-time.
4. "Put away all fear of thy elders and relations. A desire is never accomplished without courage."
5. In this world the one thing they yearn for is a meeting even for a moment: which is to them like a life-long love.
6. Bidyápati, the necklace of the neck of poets, saith, day-time caresses can never take place.

## (20.)

1. Though there were boats to cross the river, I came secretly on foot. How many thousands of serpents clung to my feet.
2. The night demons came along with me, and it was but a happy chance that none of them caught me by the hand.
3. I threw away my life to come hither, and yet I did not see my Mádhav.
4. He hath not studied the ways of love. He hath believed the words of slanderers.
5. The messenger, and the two consorts are all foolish. Action and idleness are much opposed to each other.
6. Bidyápati saith, hear O good woman, keep patience, and Murári will meet thee.

## (21.)

1. As she was coming out of the arbour Girdhári stopped her.
2. "O Mádhav, thou dwellest in one city with me, commit not highway robbery.
3. "O Kanhaiá, let go the cloth that hideth my bosom. My new veil will be torn to pieces.
4. "Do not make me naked, the disgrace thereof will run throughout the world.
5. "My comrades have gone ahead. I am a woman and alone.
6. "The lightning is flashing and the night is dark.
- 7 & 8. Bidyápati saith, I sang this. Hear O sweet lady. Simple indeed thou art. There need be no fear in company with Hari.

(22.)

1. I heard with mine ears that Kṛishṇ was in the forest, but something else happened to me.
2. While searching for (Kṛishṇ), the enemy of Śiva\* seized me. What am I to say concerning his wisdom.
3. I wrote him seven† and five‡ in many varying terms.
4. But my lord agreed to five§, out of which he rubbed out two.||
5. I anointed my moon-like body with sandal, but it increased the excessive burning.
6. Tempted by my lower lip, (my hair like) a venomous serpent slipped down and wished to bite it.
7. Bidyapati saith, the minds of both are filled with joy; the bee coveting sweet honey, seeketh after amorous dalliance.
8. How could the tender damsel bear what was intolerable? Yet the night passed and gave her life.

## CHAPTER V.

## THE BRIDAL NIGHT.

(23.)

1. "Full of curiosity, I went, O friend, to the bridal chamber surrounded by ten (bride's-maids).
2. "In the midst, I, in my beauty, shone, (and thought), O my friend, that Murári himself would meet me in the house.
3. I adorned myself, O friend, with jewels and the sixteen (arts of love), and wore a dress of perfect colour.
4. "Looking at me the minds of all were filled with love, even, O friend, the souls of saints became disturbed.
5. "O friend, I covered¶ my body with blue garments, I had a *sári* for covering my head like a veil.
6. "When I first approached my husband, O friend, he closely clasped me in his arms.
7. "All the bride's-maids accompanied me to his house, and then returned without me.
8. "My husband caught hold of my hand, drew me near to him, and undressed me.

\* The God of love.

† बिष खाय सरण, "I will take poison and die," see Vocab.

‡ नहिँ आएण, "will you not come," see Vocab.

§ नहिँ आएण, "I will not come."

|| नहिँ, "not."

¶ Lit. surrounded.



9. "Standing before me, the bridegroom spake in accents of desire.
10. "In the season of new pleasure, O friend, the minds of us both were filled with joy."
11. Bidyapati sang it, O friend, this is the way of tasting new pleasure.
12. The age of both, and their minds are the same, and the hearts of both are suited to each other.

## (24.)

1. Happy are the consorts, now that their childhood has fled. The wantonness of their feet hath taken refuge in their eyes.
2. The eyes of both are become love's messengers. The fear, and the bashfulness of the damsel add a new ornament to her beauty.
3. He continually layeth his hand upon the cloth which hideth her bosom, and at the action, and in the presence of her bride's-maids, she hangeth her head in shame.
4. "Hear, hear, O Kṛishṇ, I have determined how I shall fight my fight. Do thou, my love, be careful of thyself.
5. "My eye-brows shall be my bow, strung with a line of collyrium; and the well feathered darts which will strike thee, will be the (glances of) my eyes."
6. Bidyapati the poet singeth a song of love, and Rájá Śib Śīh understandeth it.

## (25.)

1. Haste, haste, O lady, as if the day were propitious. Make no delay, for fear thine object be not accomplished.
2. The damsel was all distracted with fear, and her husband was tender. How could her friend comfort her and promise (a speedy) termination (to her woe).
3. Her friend comforted her, and seated her upon the couch; and her glad love arose, and took her in his arms.
4. "Nay, nay" she said, and her eyes flowed with tears; and she lay down to sleep at the further side of the couch.
5. Bidyapati saith, O Prince, there is no modesty so great as that of a down-cast eye.

## (26.)

1. The beautiful one went to the house of her husband. All her friends caught hold of her hands, and surrounded her.
2. As she entered the house she felt the fear of love, even as the moon trembles in fear of Ráhu.

3. She had hardly entered the room before her necklace was broken, and her ornaments and clothing became disordered.

4. The collyrium of her eyes was washed away by her tears, and she wondered as the vermillion over her brow was rubbed off.

5. Bidyapati saith, I sang this. She gained pleasure through enduring pain.

## (27.)

1. The damsel went for the first time to her love, and there was great shame and fear in her heart.

2. The damsel stood motionless ; like a golden statue she uttereth no sound with her mouth.

3. The husband caught hold of her two hands, and made her sit by his side. The damsel was displeased, and bore a melancholy face.

4. The bee uncovered her lotus face, and looked, but she covered it again ; and then he took the lotus-faced one into his lap.

5. Bidyapati saith, sweet one, pay attention ; for the monarch understandeth the delights of love.

## (28.)

1. "O friend, take me not (to the bridal chamber). I am a child, and my husband is full of passion."

2. "She encouraged me with consoling words, and took me with her, and made me sit on my husband's bed.

3. "All my friends left the house one by one, and my husband fastened the door tightly.

4. "Then my glad husband became as it were aroused from sleep, and I caught hold of my clothes fearing that my life would be put to an end.

5. "I continued saying 'no,' 'no,' and tears flowed from my eyes ; but the bee commenced to struggle with the young lotus."

6. As the water on the lotus-leaf is trembling, so is the body of the damsel.

7. Bidyapati saith, hear, O great poet. If thou light fire, thou must put it to its use.

## (29.)

1. "O Mádhab, the pretty one is like a *siris*\* flower.

2. "The clever bee tempted by (her sweetness) seizeth his opportunity ; and diving into, drinketh the new honey.

3. "The damsel is in her first youth, and the first meeting with (her husband) taketh place in the first watch of the night.

\* *Acacia sirisa*.

4. "If the anxious husband is now so jealous (of her delay), what will he do when she admitteth him to enjoyment."

5. Hari caused her to sleep on his lap, and took off her clothes from every part of her body.

6. He pressed the lotus-like pretty one as in anger, and laid her on the earth.

7. She put one (hand) on her lower lip, and the other on her kirtle ; but two (hands) cannot be three.

8. How can she, therefore, conceal her breasts, on each of which arose five (finger marks like) moons.

9. Her speech was broken, her shrinking eyes were filled with tears.

10. Cupid caught a fish, (*i. e.* her eye swimming in tears) with his hook, and its body, (*i. e.* the eye) struggled (*i. e.* rolled about) in all directions.

11. Bidyápati saith, the minds of both are filled with joy ; the bee, coveting sweet honey, seeketh after amorous dalliance.

12. How could the tender damsel endure what was intolerable, yet the night passed and gave her life.

(30.)

1. She first showed anger, and then entreated, and finally agreed, and was persuaded by her friend to go to her husband's chamber.

2. The damsel slept with her face turned from her husband, nor did she smile upon him. No one can rally a defeated army.

3. The bridegroom is full of passion, and the bride is young. If thou wert to spend millions of gold, thou couldst not procure a union of these two.

4. Under the cover of her garments she concealed her face, as the moon is hidden under the cloud.

5. Though her elders and relations bid her not deny her beloved one ; she doth not dare to do so, for her treasury of love is still closed with a seal.

6. Bidyápati saith, Ráy Sīb Sīh, and Lakhimá know this way of love.

(31.)

1. "When Hari snatched away my bodice, how I struggled with my limbs against him."

2. The story of that moment is untellable ; the sweet-faced damsel became silent through shame.

3. The light could not be put out as it was too far off from her hand. But still she did not die of shame, for maidens cling to life.

4. Who can bear such warm embraces. He strained the ribs over her tender heart.

5. Bidyápati the poet saith, no friend of hers was there to tell her that morning would come.

(32.)

1. "I tried to cover the orbs of my bosom with my hands, but thou canst not cover a mountain of gold with a lotus.

2. "With pleasure I gazed upon my face, and, delighted, my body assumed various forms of beauty.

3. "Hari then took away my veil, and the sweet lace of my bodice slipped down.

4. "Last night, O friend, I dreamt a dream, but my modesty forbiddeth my relating it.

5. "My eyes were filled with the tears of delight, and (watered by them) my seedling love hath put forth leaves."

6. Bidyápati singeth of love, and Rájá S'ib S'ih understandeth the pleasures of it.

(33.)

1. "How am I to tell, O friend, of his wantonness. My husband desired unlawful pleasure.

2. "He pretended that my twin breasts were two delicate mountains; and he laid his hands upon them, lest they should fall upon his heart (and crush it).

3. "I was intoxicated with love, and my modesty deserted me; (nor cared I that) my girdle of bells, and my anklets, kept continually tinkling.

4. "Beads of perspiration added an enhanced brilliancy to my face; like pearl-fruit forming on a golden lotus.

5. "I cannot tell the words that issued from my husband's lips. We gazed in each other's faces, and both our hearts laughed."

6. Bidyápati singeth sweet words. "Thou knowest, O damsel, that nectar which is chosen; drink it."

(34.)

1. "To-day, my friend, I see thee very melancholy, and that thy face is woe begone.

2. "Hath any one used reproachful words to thee? Thou dost not tell me any thing."

3. "Last night I passed in suffering. Kánh wickedly sported with me.

4. "He did not consider my good or bad qualities; but dimmed, like Ráhu, the circle of the moon.

5. "My lower lip he made dry, my hair he put in disorder, and perspiration washed away the mark over my forehead."\*

6. The young damsel knew not how to enjoy dalliance (in moderation), and allowed the vermilion on her forehead to become besmeared.

7. Bidyapati saith, hear, O pretty woman, why should I not tell such things?

8. The present her husband gave her, she concealed in her garment, in the fear of being detected and ridiculed by her comrades.

## (35.)

1. "O Hari, Hari, hear me patiently. Now is not the hour of dalliance.

2. "The stars which glittered in the sky, are no more to be seen; and the cuckoo uttereth his voice at her appointed time.

3. "The partridge and the peacock have already finished their songs, and are silent. The lip of the moon is growing dim.

4. "The village cows are wandering forth to graze upon the road. The bees are settling on the water-lilies.

5. "My lips stained red with betel have lost their brilliant colour. This is not the time for enjoyment."

6. Bidyapati saith, this is not a good action, the whole world will ridicule thee.

## (36.)

1. The stars of the sky are set; still who careth to cease caresses.

2. What is another's, he pretendeth is his own; and lovingly presseth it between his hands.

3. Her necklace of pearls had been broken; and in the dim daylight the wounds of the love-conflict were visible.

4. She uttereth "Nay, nay, nay," but still he striveth to gain his object with ten million devices.

5. Bidyapati saith that amid the three (the lover, the damsel, and she who brought them together) the last is the cleverest of all.

## (37.)

1. The fair bridegroom hath finished his caresses, and sleepeth with his hand upon her bosom.

2. It is as if he were worshipping a golden image of Śīb, and were covering the lotus which surmounted it with his hand.

\* A तिलक can only be worn by a man. Hence the word here must mean the झंकार or other mark used by women on their foreheads.

3. O friend, such is the dalliance of Mádhab.
4. Like a bee which hath enjoyed the jasmine, he bendeth his head, and watcheth in the hope of further pleasure.
5. He approached his face to hers, and placed it on it ; as it were the moon upon a spotless lotus.
6. Both the bee and the mountain partridge are weary, after drinking the nectar of ambrosia.
- 7 & 8. Bidyápati saith, hear, O king S'ib S'ib, Rúp Náráyaṇ, and Práṇbatí who is his necklace, the wondrous tale of Kṛishṇ and Rádhá.

(38.)

1. "In his warm embrace, blind with intoxication he gave me pain. I have escaped (from a great danger), through the virtuous actions of my former life.

2 & 3. "My necklace of pearls was broken and scattered, and my garments,\* fell to the ground. My two breasts were torn with his nails, as a lion teareth the forehead of an elephant.

4 & 5. "When I see the marks of biting on my lower lip, my heart trembleth, as when Ráhu obscureth the circle of the moon. All night appeared to me like the fathomless ocean, and I asked myself when the sun would arise a friend to me.

6 & 7. "I shall not go again to my husband, if he thus cast my life away with love." Bidyápati saith, cast away fear and shame, for if thou once light fire, thou must put it to its use.

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## CHAPTER VI.

A COWHERDESS, A FAVOURITE OF KṚISHṆ,  
OFFERS FALSE EXCUSES TO HER SISTER-IN-LAW, ON HER RETURN FROM  
AN ASSIGNATION.

(39.)

1. "My friend, how can I satisfy my husband.
2. "At the birth of that† which (is to-day) I left my house, and did not return until its death.
3. "That‡ for which I went, came of itself ; and therefore I took shelter under a tree.
4. "When it ceased, I brought it home ; and am I therefore to be considered improper.

\* See पञ्जर in the Vocabulary.

† The sun.

‡ The water.

5. "As soon as I got (to the water) I broke the stem of a lotus, and wished to bathe.

6. "(When I bathed in) the pond, (the water) splashed, and the bees rushed forth and stung my lip.

7. "When I put the full jar (upon my head) I drew a long breath, and it fell slipping down my hair.

8. "Ten friends went with me before and behind, and (in the crowd) I was suffocated and could not speak."

9. Bidyápati saith, hear, pretty one, keep all these things concealed in thine heart.

10. Daily thy love for thy sister-in-law will increase, and thou shouldest speak so that these (secrets) should be never revealed.

(40.)

1. "O sister-in-law, thou suspectest me of being guilty, simply from my appearance.

2. "Do not say hastily that I have been faithless to my husband, nor make my mother-in-law angry.

3 & 4. "In sport I broke a lotus stalk, and wished to make an earring of it. Angered at this a bee flew at me from the lotus-bell and stung my lower lip.

5. & 6. "As I returned I did not see the thorn shrub on the road from the *ghát*; the path was narrow, and I missed my way and the thorns tore my bosom.

7. "The water jar was heavy, and I could not keep my head steady;—hence my dishevelled hair.

8. "I fell behind my companions, and hence my panting breath.

9. "On the way the slanderers cast reproaches at me, and I answered them on the spot.

10. "I am very foolish, and could not keep patience with them, and hence my words are broken."

11. Bidyápati saith, Hear, O damsel, keep all this secret.

12. "Conceal the ways of love from thy sister-in-law, and reveal not that which is concealed.

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## CHAPTER VI.

### LOVEE'S QUARRELS.

(41.)

1. O Mádhab, act up to thy words.

2. Knowing thee to be mighty I took refuge in thee, and thought thou wast like ocean with all its lakes.

3. I wandered and wandered throughout the wide world, and every where heard of thy fame and greatness.

4. I have considered, myself, and have learnt from others concerning thy virtues and thy honour. Thy virtues cannot be even described by me.

5. At first every one speaketh of a man's gentleness. But not till the end will the fruit be known.

6. The words of a great man never change, even as the natural affection of the moon and the deer.

7. Bidyapati saith, hear, O good woman, this quality is not to be found in any excepting Mádhab.

8. I say this in presence of Ráy Síbai Síh, Rúp Náráyaṇ, and his queen Lakhimá Daí.

(42.)

1. A great man even when angered with one he loves, doth not give up his love for him.

2. The crow and the cuckoo are of the same kin. The beetle and the bee resemble each other.

3. Gold and turmeric are (alike in colour), but yet how different. I distinguish the good from the bad by their qualities, and not by their appearance.

4. Though a jewel be covered with mud, still its qualities are not destroyed.

5. Bidyapati saith, take it for granted, that a good husband will not drive his wife to extremities.

(43.)

1. I took him for a fragrant sandal tree, and serving him, thought, O friend, that all my desires would be accomplished.

2. I had a meeting with my love, and enjoyed his embrace, but in the end I find him out a *semal*\* tree, (without fragrance or fruit).

3. Though Mádhab dwelleth in the same village with me, he hath become the slave of the wives of others.

4. Though I am a damsel endowed with such excellent beauty, I have lost all my charms and my pride.

5 & 6. O friend, the fresh lotus flower (of myself), as it lieth in the basket made of the (bitter) *ním*† branches (of separation), is withered; and yet (my rival) the (scentless) wild rice hath become sweet and blooming.

7. It hath chanced that my love should come to-day, after spending so many days there.

\* *Bombax heptaphyllum*.

† *Asadirachta Indica*.



8. Why shall I admit his embraces. My heart doth not believe in him.

9. Bidyápati saith, O friend, I sang what was proper. The appreciator of the good will come.

10. Arise, O friend, and feast to thy heart's content. To-day thy husband will come home.

## (44.)

1. "Thine eyes are red; I know the great secret. They tell the grave scandal of a moonlit night.

2. "O Hari, make no excuse; go thou to her with whom thou hast spent the night.

3. "A bosom full and round as a *kumkum*\* hath left its impress over thy heart. It is as if love had painted thy dark skin fair.

4. "Thou wearest ornaments not thine own, betraying the tale that thou hast been with another."

5. Bidyápati saith, even speaking thus is forbidden. When a great man committeth an injustice, bear it in silence.

## (45.)

1. Lotus loving bees are many in this world, but amongst all he is great who hath discretion.

2. "O proud lady, haste and yield to thy love's caresses. Opportunity is short, and the benefit is great.

3. "Thou gavest him no honey, though thou hadst no lack of it. Only that wealth is wealth by which others are benefited.

4. "Thou spakest rashly to him, and thereby didst put a flame to his heart which will only be extinguished with his death.

5. "It is not thou who art base, but thy actions. Evil communications corrupt manners."

6. Bidyápati saith, the messenger told her privately. One cannot gain one's own without another's loss.

## CHAPTER VII.

## SEPARATION.

## (46.)

1. Happy are the days of youth and love. For a few days equal passion is seen in both.

2. Cruel fate turneth good to evil. What can it not cause to happen.

\* See note to No. 76.

3. This determination of thine is not good. Be not obstinate, and depart not from thy former love.

4. Tell me the truth, whither do the eyes of thy hope gaze? Dost thou remember the meetings with thy beloved?

5. Thine eyes flow with tears. Thou payest no heed unto thy garments nor dost thou wear thy necklace.

6. Though the moon be a hundred thousand leagues away still the water-lily rejoiceth in it.

7. Mutual love increaseth the more distant the beloved ones are separated from each other.

8. Bidyápati the poet singeth, a good husband will keep his word.

(47.)

1. In what wood doth Mahes dwell? No one can tell me.

2. Mahes dwelleth in the forest of penance, and is undergoing fearful hardships.

3. With earring in his ear, and bow in hand my husband, O friend, is saying sweet things in that forest.

4. In the (dense) forest, where even reeds are motionless, doth my husband laugh and talk.

5. One single word came between us, and so my husband arose and departed.

6. Bidyápati saith, sing the actions of Rádhá and Krishn.

(48.)

1. Once on a time there was a young love, like the love of fish for water.

2. One word came between us, and my love smiled and did not even reply to me.

3. *Kánh* was on the same bed with me, but it seemed as if he were in a far country.

4. In the forest where none can move, doth my beloved laugh and talk.

5. I will don a hermit's weeds, and search for my love.

6. Bidyápati saith, a good husband will not drive thee to extremities.

(49.)

1. I came here searching for thee in remembrance of our love, but as I arrived thou satest with thy face turned away.

2. Thou didst not even reply to my first words, and with the glances of thine eyes thou tookest away my life.

3. O moon-faced damsel, be not too proud. I, like a bee, am uneasy in my heart.

4. Thou gavest me hope. Do not therefore disappoint me. Be gracious, and fulfil my desire.

5. Bidyápati saith, take it for authority, in the heart of both was born the arrow of separation.

## (50.)

1. O proud one, shew not anger now.

2. Nature seemeth so lovely now, that it is as it were the God of love but just awakened.

3. The night is cool, and the moon shineth. No other season is comparable to this.

4. Only she who hath enjoyed them knoweth the delights of a husband's caresses at such a time.

5 & 6. Other damsels, with many smiles and caresses, and offering sweet draughts of nectar of their lower lips, have yielded themselves up to their husbands' embraces. I alone entreat and am hungry.

7. Thy navel resembleth the whirlpool at the union of the Ganges and the Yamuna, with three soft wrinkles for its waves. And (on the banks of the rivers) are thy breasts like two images (*lingas*) of S'iva.

8. Thy mourning husband yearneth for the gift. O sweetheart, bestow upon him them all.

9 & 10. Bidyápati saith, ye are a light and an (unlit) lamp: If ye come together, your hearts will no longer retain their calmness. Keep your patience under subjection. The pangs of pent up love are very pitiful.

## (51.)

1. Mádhab did not consider this rightly.

2. Should he, whose wife is like love in beauty, indulge in debauchery?

3. I love him more than even my life, and value him like unto the necklace over my heart.

4. I never look on another man's face. What wisdom hath he when he doth so?

5. No one praiseth a miser\* husband, and the whole world ridiculeth him.

6. Who while having his own wealth doth not make use of it, but hopeth (to use) another's wealth.

7. Bidyápati saith, hear, O Madhurápati, this is an improper action.

\* One who being not satisfied with his own wife, looks after another's.

8. If the wealth obtained by begging from (others) be an everlasting one, of what use is our own ?

## (52.)

1. "What fault have I committed to-day ? Why, O Hari, dost thou not cast even half a glance upon me ?

2. "On other days thou claspedst my neck, and broughtest me within the house, to tell me thy love in varied words.

3. "My husband was annoyed in his heart and slept. The heart of a husband should not be of this nature."

4. Bidyapati saith, hear words of truth. When love increaseth self-respect is lost.

## (53)

1. O Mádhab, what can I say of thy wisdom ?

2. When I called thee "Dear husband" thou wast annoyed, and didst shut thine ears with both thy hands.

3. When the time of separation approached ; my sleep did not break, and so I could not ask him anything.

4. There is, O friend, no one so unfortunate as I. The precious jewel hath departed from my hand.

5. If I had known that my husband was so cruel at heart, I would have made my breasts mountains of gold.

6. And cunningly with the palms of my hands, and with my arms, like creepers, would I have bound him firmly and kept him here.

7. When I remember this, if I do not die, my heart can only be of stone.

8. The poet Bidyapati saith, O daughter of the Himálaya, keep the feet (of thy husband) on thine own heart.

## (54.)

1. O friend what can I say of my folly ; I passed the whole night in pride.

2. When my heart was softened, the cruel dawn arose.

3. The elders awoke, how could I yield his caresses ? As I hid my body I was much confused.

4. I wished to shew my cleverness, and only made myself foolish. I tried to obtain my interest, and lost even the principal.

5. Bidyapati saith, it was a fault of judgment that at the time of love thou shewedst anger.

## (55.)

1 & 2. O Mádhab, go not thou to a far country. Thou wilt take with thee all my happiness, and what wilt thou bring me in return?

3. As soon as thou enterest the forest thou wilt change thy mind, and thou wilt, O my lord, forget me.

4. I will not beg for a diamond, nor a pearl, nor for a ruby, but for thee, my love.

5. When thou, my love, didst depart, mine eyes were filled with tears, nor could I even see thee.

6. Though (he) dwelleth with me in the same city, my love is the slave of others. How will he fulfil my desires.

7. Fair women when with their husbands, like stars around the moon, are happy in their love.

8. Bidyápati saith, hear, O good woman, keep the True Essence in thine heart.

## (56.)

1. My husband hath left me and gone to a far country, with whom shall I pass my young life?

2. My bed is soft and scented with flowers. How thirsty my bee must be where'er he dwelleth.

3. Remembering, remembering, my heart will not remain still, and my body is burnt in the fire of love.

4. Bidyápati the poet saith, Victory to *Rám*. What can a husband do when the fates are against him.

## (57.)

1. The damsel, in her desolation, went to her bed-chamber, saying, "What hath God written in my destiny?"

2. She rose distraught, and sat with bended head, and looking round her, became ashamed.\*

3. My beloved one hath gone; and I used to play with the two hands of my husband.

4. Bidyápati saith, O wondrous love! according to the length of separation is new love produced.

## (58.)

1. My Mádhab wandered to a far country, and no one, O friend, giveth me any news of his welfare.

2. May his life be long, even though he remain a hundred thousand *kos* away from me; it is my misfortune, and he is not to blame (for this).

\* i. e. awoke from a dream about her absent husband.

3. O God! my fate hath been reversed. My husband hath given up his former love (for me).

4. The grief of my heart is like an arrow, but how can one feel the pain borne by another?

5. Bidyapati the poet saith, Victory to *Rám*. What can a husband do when the fates are against him?

(59.)

*Rádha enigmatically describes her woe.*

1. O Mádhab, O Mádhab, be attentive (to my words). Separated from thee I will take poison.\*

2. My face like the first, twenty-fifth, and twenty-eighth (letters),† hath been withered by snow.

3. The twenty-fifth, eighteenth, and twentieth (letters)‡ burn my body. The third§ after the son|| of earth taketh my life away.

4. Remember, O Mádhab, the affection of those days when the lion¶ went to the house of the fish.

5. Bidyapati saith, write the letters in alphabetical order. The wise can explain them.

(60.)

*The same in the form of a letter.*

1. "The grove is full of flowers, and I sit apart: I use the collyrium of my eye for dark ink.

2. "I write upon the leaf of a lotus with my nails these seven letters."\*\*

3. First she wrote the first day of spring, secondly, she wrote that the third day was passed.††

\* The number of भुवन or "worlds" is fourteen, and that of रितु or "seasons" six; and fourteen and six are equal to बीस "twenty" = बिष "poison."

† कसल or "lotus."

‡ मदन "Love."

§ दृश्यति, see Vocabulary, s. v. देख.

|| मंगल.

¶ Any word commencing with म (here मसक) is represented by the सिंह राशि; and any word commencing with प (here पद) is represented by मीन राशि. Hence the sentence means "when you put your head under my foot."

\*\* कुचुमित कमल. There is here a play on the word कुचुमित, vide Vocabulary s. v. चमक.

†† Cf. प्रथमेऽहनि चांडाली द्वितीये चर्मकारिणी.

तृतीये रजकी प्रोक्ता चतुर्थे खानमाचरेत् ।.

4. She could not write the one which followeth spring, for the first sentence was putting her life to an end (through remembrance of her husband).

5. Bidyápati saith, count the letters. Those who are wise can tell the purport.

## (61.)

1. My mind is distraught, and my husband is in a foreign country. When I gaze upon the moon, flames rise in my body.

2. The pains of love penetrate to the bottom of my heart. To whom shall I tell my distress, for my husband is in a far country.

3 & 4. My kirtle remembering his love, and that he is not come home, and (hearing) the intolerable songs of the frogs and cuckoos, is slipping down to-day. My love is great, but I cannot find my husband.

5. Bidyápati saith, hear and take it for granted, King Rághab Sth can understand young love (*lit.* the five-arrowed one).

## (62.)

1. My husband went away giving me the first and the eleventh (letters),\* but it is many days since the term of the promise expired.

2. My age is the Pleasure of Love in visible form, and yet my husband hath not shown his face.

3. Now, O friend, my chastity can no longer remain safe. Day by day the arrow of love will become doubly strong.

4. I cannot even endure the light of the moon nor of the sun, even the application of sandal-wood seemeth to me like an intolerable arrow.

5. Bidyápati saith, hear, O good woman. Have patience and Murári will meet thee.

## (63.)

*An enigmatical letter from Rádhdá to Kṛishṇ.*

1. O Mádhab, I understand thee now.

2. Though thou madest a hundred thousand promises to return, of what effect are they ?

3. Take four† from forty and divide it by four, and my husband and I are the result.

4. The deceitful Kanhaiá doth not know how to enjoy caresses ; he hath brought my life to an end.

\* ऋत = "promise" in Maithilí.

† 40 — 4 = 36. ३६ = ९ = ३३ which means also "new," "youthful"

5. Take ten\* from sixty and then cut off the cypher, and that is that which laugheth at me.

6. I cannot bear the disappointment caused by my husband, and so I will add a cypher to two† and take it.

7. That‡ which followeth from writing nine cyphers preceded by nine, is like the life of my heart.

8. I cannot with pleasure look on my lotus face. Who doth not know the reason.

9 & 10. Bidyápati saith, hear, O good woman; if thou split a lotus stalk, it will give a lesson to others, and thereby give up its life. (For within the stalk is a slender filament which no one can separate into two parts, and which therefore is a model for true love.) Who can object to learn such a lesson?

## (64.)

1. "Sandal-wood is now an intolerable arrow to me, and my ornaments a burden.

2. "Hari, the upholder of the mountain in *Gokul* doth not appear to me even in my dreams.

3 & 4. "Murári standeth alone beneath the *Kadamb*§ tree, and seeketh for the path (to me). Separated from Hari, my heart burneth, and my garments lose their brightness.

5 & 6. Speed thee, speed thee, O Udhav. Go thou to Mathurá. The moon-faced damsel can no longer live, and who will be blamed for her murder?

7 & 8. Bidyápati saith, hear me attentively, O good woman, to-day Hari will come to Gokul. Haste, and look for him on the path.

## (65.)

1. The fearful cloud thundereth aloud in the sky, O friend. When will my husband come to me?

2. Love hath arisen, O friend, now my life hath no chance of safety.

3. What can I do; my youth hath become the cause of my death.

4. Bidyápati saith, O friend, have confidence in thy husband.

## (66.)

1. "It was on the seventh day of the month of *Baisák* that my love made a promise to me and went away.

2. "He touched my two breasts which are the incarnation of *Siva*, and smilingly promised me, and I believed him.

\* 60 - 10 = 50; 5 = पंच, "an assembly of five persons," i. e. people in general.

† 20 = बीस which also means "poison."

‡ 9000000 = नव पद्म "a young lotus."

§ *Nanda orientalis*.



3. "The term of the pledge hath passed, and hope hath flowed away from my life."

4. Under the pangs of that separation the damsel will surely die. Hence how can the (burning hearts) of *Baiśākh* harm her.

5 & 6. Counting the moments I passed the days, counting the days the months, and counting the months the years. Now there is no hope of my life.

7. The mango trees were in flower. In the forest of my heart, the cuckoo was singing gently.

8. At such a tender age my husband went to a distant land, and drank the nectar of the flower.

9. Me even *kumkum*\* and sandal-wood burn, and yet there are people who call the moon cool.

10. My husband far from me (forgetteth me), and hath many loves. Truly in distress I learn those who are true and those who are false to me.

11 & 12. Bidyapati saith, hear fair damsel, adore the feet of Hari. Thy love is unwillingly in a foreign country, and therefore do not abuse him.

(67.)

*Rádhá enigmatically threatens to be unfaithful to Kṛishṇ.*

1. I will write the nineteenth† letter with the twenty-seventh. Then again I will put down with them the twenty-fifth.

2. That which my love, at the time of leaving me, entrusted to me, alas, hath fled; and I do not see it.

3. It is very unbecoming that another man should enter the house. But the man has come; and in search of it.

4. O Mádhab, do not blame me for it. How long shall I retain a hope of keeping it.

5. Bidyapati saith, count the letters. They who are wise can tell the purport of "it."

(68.)

1. Mádhab dwelleth in Madhupúr. O friend, we also will go to him.

2. He loveth Kubjá, and hath given up his love (for us) also.

3. How long may we look for his advent, O friend? He hath gone to the banks of the Jamuná.

4. Let him take up his abode there, but let him once come here, and shew his face.

5. Bidyapati saith, O friend, the beauty and form of the man are incomparable.

\* See note to No. 76.

† 19th letter च, 27th र, 25th न. चरन "virtue" is the answer to the riddle.

## (69.)

1. O friend, I planted the creeper of my hope, and watered it with the tears of my eyes.

2. The fruit is now ripe, nor can the cloth that covereth my bosom contain it.

3. My husband when he went away saw it while yet unripe. Doth he know that the mist hath been dispersed.

4. Day by day the fruit is ripening. My husband, O friend, doth not understand this in his heart.

5. All others' husbands, though they went to distant countries, came back and remembered their love ;

6. But my Lord is so void of mercy that affection never increaseth in his heart.

7. Bidyápati saith, O friend, I sang what was proper. The appreciator of the good will come.

8. Arise, O friend, and feast to thy heart's content. To-day thy husband will come home.

## (70)

1. What can I say. In my first youth, O friend, my love left me and went to a far country.

2. O friend, I can no longer have patience, and bear the grief of separation.

3. The appointed time of his arrival hath passed away, the cloud hath covered the face of the sun.

4. The winter, the spring, and the summer have passed, and the rainy season hath set in.

5. The crickets are chirping all around, O friend. The cuckoo is singing his sweet song.

6. The god of love, O friend, hath inflicted with his arrow a mortal wound. How many of these (exciting songs) am I to hear with mine ear?

7. A bed of flowers no longer pleaseth me, O friend : even sandal wood and apparel appear like poison unto me.

8. The wind bloweth cool, and yet my mind, and my speech, have deserted my body.

9. Bidyápati saith, O friend, I say this. The damsel should rejoice in heart.

10. The husband will find a propitious day, and will come on it. Be not disappointed.

## (71.)

1. The meeting between the two had taken place for the first time  
The night had passed away in obstinacy.

2. They were strangers and their love was fresh. Without previous  
acquaintance he had demanded pleasure.

3. "My husband went away when my breasts were small like nuts.  
Now my youth has become apparent.

4. "Now I can not live without my love. Now my life hath come  
to an end."

5. Bidyápati saith, the good husband is full of virtue.

## (72.)

1. Her moon-like face hidden in her hands, shineth like a fresh lotus  
covered with its tendrils.

2. Day and night tears flow from her eyes. The bird-like\* pupil is  
swallowed up, and tears fall from them like strings of pearls.

3. What can the moon-faced one do, and what can others say. For  
no fault of hers Káñh hath turned away his face.

4. Through the intolerable separation her frame hath wasted away.  
The flower hath withered, the scent only remaineth.

5. Such are her lamentations, that I fear she will not live. Love  
never alloweth any one to remain master of himself.

6. Bidyápati saith, hear O good woman, keep patience and Murári  
will meet thee.

## (73.)

1. "At first when our love was new, thy soul wished to throw its  
life before it.

2. "Now that that love is daily growing old; thou thinkest thine  
own lotus withered, and another more fragrant.

3. "O friend, tell my prayer to Hari. He will not forget the love  
of former days.

4. "In the days of my love's caresses, he promised me many things,  
but hath not performed as much as I could tell with half my lip."

5. Bidyápati saith, Ráy Síh Síh, and his Queen Lakhimá know this  
love.

## (74.)

1. O Mádhav, what am I to say of her? The sweet one desireth thy  
virtues and loveth thee.

\* *वाङ्मय* a species of wagtail (*Motacilla alba*).

2. Soiled apparel covereth her body, and under her lotus hand her eyes shed tears.

3. A nut brown braid of hair (hath fallen from her brow, and) lieth upon her bosom. It appeareth like a black bee attached to a lotus-bell.

4. One of her comrades gazeth at her heaving form, another fanneth her with a lotus leaf.

5. Some console her by saying "Hari hath come," and when thy name is called to her remembrances she faintly riseth.

6. Bidyapati, the poet singeth, she trieth to make the pangs of her separation known to her companions.

## (75.)

1. O friend, to whose graces hath my love succumbed? Now I understand his virtues and his vices.

2. O friend, separated from him, Love maketh my heart to boil. The very moon of night burneth my body.

3. O friend, though the slanderers relate to me hundreds of his faults; still to me no one is like him.

4. O friend, though thou try with many efforts to rub it out, a line engraved on stone cannot be effaced.

5. O friend, though the wicked speak bitterly of him, my heart is not disturbed.

6. O friend, consider that the deer marks on the moon, even though obliterated (for a time) by Ráhu, never leave her face.

7. O friend, even though the sun dry up the water, the lotus doth not desert the mud.

8. O friend, to her who loveth her love, what can even an angry God do.

9 & 10. Bidyapati the poet sang, and Rájá Síh Sih, the beloved of Modabati Deí, is full of love and understandeth it fully.

## (76.)

*The messenger tells Rádhá's woes to Kṛishṇ.*

1. O Mádhab, I saw a damsel separated from her beloved.

2. There is no smile on her lower lip, nor doth she sport with her comrades; day and night she murmureth thy name.

3. She uttereth sweet sounding words from a mouth, which is like an autumn moon (in beauty).

4. I have perceived and seen that the red lotus hath blossomed, and accordingly I am come.

5. The necklace on the heart of the pretty one hath become a burden, nor do her eyes cease shedding tears.

6. All the comrades meet and invite her to sport, and indulge in pleasure, (but) her heart doth not heed them.

7. She hath given up rubbed sandal, and musk and the *kumkum*,\* and hath left all other pleasures in thy absence.

8. As a fish without water leapeth in pain, so doth she wake day and night.

9. He heard the words of the messenger and in his soul remembering (his wife), departed immediately.

10. Bidyápati the poet singeth, Rághab Síh, Lord of Modabatí, is the only refuge.

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## CHAPTER VIII.

### REUNION.

(77.)

1. Kṛishṇ cometh and openeth the door of the house in which Rádhá liveth.

2. He lifted the cloth, and saw her lips and face, which appeared like a half moon.

3. "I put small pieces of camphor into the *pán* leaf, and arranged the sweetmeats.

4. "I passed the night sitting, and my pride was broken."

5. "I stayed in Mathurá, why didst thou not send a messenger to me?"

6. "I am one jewel here, and there are many jewels scattered about. And my husband slept there."

7. The Lord of Lakshmi kissed her lotus eyes, and pressed her to his heart with the strength of Kumbh Karaṇ.

8. Bidyápati, meditating on the feet of Hari, singeth the lament of Rádhá and Kṛishṇ.

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## CHAPTER IX.

### MISCELLANEOUS.

(78.)

#### *Prayer addressed to the Ganges.*

1. How sweet are the boons I have obtained upon thy bank. As I leave thee mine eyes fill with tears.

\* Kumkum is the sealing-wax sphere filled with red powder used at such festivals as the Holí, by the holiday-makers, to throw at each other.

2. With clasped hands I adore thy pure waves. Holy Gangá, may I see thee once again.

3. One fault of mine thou knowest, and wilt pardon. I have touched, O mother, with my feet, thy water.

4. Why need I perform silent prayer, or penance, devotion, or pious meditation. I look upon them as equally ineffectual, for my life hath been blessed by thee.

5. Bidyápati saith, my prayer to thee is this, forget me not in the hour of death.

(79.)

*A comical song, in which a wife complains about the tender age of her husband.*

1. My husband is a child, and I am a full blown damsel. (In a former life) what penance did I insufficiently perform, that I am as his mother.

3. My friend, I dressed myself in garments of the south ; but when I saw my husband my body became burnt up with disappointment.

5. I took my husband in my lap and went to market, and the market people asked "What is he to you?"

7. "He is not my husband's younger brother, nor is he my little brother. In my former life it was written that he should be my husband.

9. "O wayfarer on the road, you are my brother. Go on a message to my father's house.

11. "Tell my father to purchase a milch cow, that he may give his son-in-law milk to drink, and nourish him.

13. "I have no money, and no milch cow. How am I to bring up his little son-in-law?

15. Bidyápati says, hear O woman of Braj. Have patience and Murári will meet thee.

(80.)

*A song of Intrigue.*

1. "O fair one, you are wise and clever ; I am dying of thirst, give me a drink of water."

2. "Who are you, and of what family? Without previous acquaintance, I give no man a seat, or water."

3. "I am a traveller, and a *Rájpút* ; and, separated from my love, I wander over the world."

4. "Come, and be seated, and drink water. Whatever you ask for I will give you.

5. "My father-in-law and brother-in-law are gone to a far country, and my husband has gone to search for them.

6. "My mother-in-law is in the house, but she is blind and cannot see. My child does not understand my speech."

7. Bidyapati says, O wondrous love! according to the length of separation new love is produced.

(81.)

#### SIVA'S MARRIAGE.

*A friend of Umá laments her lot.*

1. One who wanders in every house from the beginning of his life. How can he be married?

2. We are going now to make him the bridegroom of Gaurí. How can this be allowed?

3 & 4. Where is his house? Where is the courtyard thereof? Who are his parents? He has no fixed home. Who will take him for a son-in-law?

5 & 6. Who has settled this marriage (with Siva)? None is his relation. The genealogist who fixed this marriage is a contemptible one.

7. He has neither a family nor relations. His dependents are ghosts and demons.

8. Considering this my body burns, who can bear the thorn in my heart?

9 & 10. Bidyapati says, O pretty one, keep this in your mind. He who is destined to be your consort will become your husband.

(82.)

*A friend of Umá addresses her mother, on the occasion of Siva's coming to marry her.*

1. O mother, such a wilful bridegroom have they brought, the Himálay blushed as he gazed on him.

2. Such a fool is he that he cannot even ride a horse, even a fully equipped one.\*

3. He has spread a tiger's skin over a bull, and tied it with a snake for a girth.

4. Patter, patter, goes his tabor, and rattle, rattle go the bones in his body.

5. Gobble, gobble, he gorges himself with Indian hemp, and smack, smack go his cheeks thereat.

\* Mr. Fallon translates *जान* here by 'pace', but I do not find this meaning of the word current in Mithilá. *जान* is elsewhere in Mithilá used to signify equipment.

6. He has painted himself with sandal-wood, and has smeared his whole body with ashes.

7. He has collected a great army of ghosts and goblins, and down from his head flows the Ganges.

8. Bidyapati says, hear Manáin,\* it is the god Digambar Bhang.

Next follow a few poems by Harkh Náth, or Hārsha Nátha, a living poet. They are Vaishṇava poems in the same style as those of Bidyapati, and are in the modern Maithilī dialect.

### ॥ अथ हर्षनाथक गीत ॥

आइति देखलि नव नागरि रे नव कंचन देहा ।  
 त्रिभुवन विजय मनोरथ रे जनि रचल बिदेहा ।  
 तड़ित बेकात होख निख रचि रे परमासन कामा ।  
 तसु तनु लखि लज्जित होख रे पुनु र गत धामा ।  
 लसत कुटिल कच लोचन रे के कह उपमाने ।  
 मीन जुगल बनसी लय रे बेधल पचवाने ।  
 ललित कोर मुख पंकज रे क्वि देत विशेषा ।  
 जनि पूरन शारद शशि रे दामिनि परिबेषा ।  
 हर्षनाथ कवि श्रेखर रे मन दय इहो गावे ।  
 लक्ष्मीश्वर सिंह रसमय रे नृपवर नुभ भावे ॥ १ ॥

तड़ित लता सम सुन्दरि सजनी देखलि अति अभिराम ।  
 लोचन जुगल जुड़ाखीन सजनी लखि तसु तनु अनुपाम ।  
 बदन मनोरम राजित सजनी लोचन जुगल विशेष ।  
 जनि सरसीरुह बैसल सजनी मधुकर जुगल सुबेष ।  
 चललि रोमावलि बिधधरि सजनी लोचन खंजन लोभ ।  
 नासा गरड़ देखि अनु सजनी कुच गिरि तट क्वि शोभ ॥  
 चरख रबत नव नूपुर सजनो लागत अति अभिराम ।  
 जनि सरसिज दल रब कर सजनी मदकल मानस धाम ।  
 जगत जननि पद सेवक सजनी हर्षनाथ कवि गाव ।  
 रसमय लक्ष्मीश्वर सिंह सजनी नृप नुभ मनदय भाव ॥ २ ॥

\* Mená the mother of Umá.



चललि शयन गृह सुन्दरि सजनी नील बसन तनु साजि ।  
 कनक सता जनि लुब्धक सजनी अबिरल मधुकर राजि ॥  
 खटिक बिन्दु अब सिन्दुर सजनी बिन्दु विराजित भाल ।  
 जनि पंकज दल रवि शशि सजनी ऊदित भेल एक काल ॥  
 ललित दशन बचि के कह सजनी अधर नवल दल राज ।  
 जनि बन्धु ककुसुम तर सजनी विकसित कुन्द समाज ॥  
 चरख जुगल अनुरजित सजनी ललित जुगल उब शोभ ।  
 गज जुग पाखि पसारल सजनी जनि नव पक्षव शोभ ॥  
 जगत जननि पद सेवक सजनी हर्षनाथ कवि गाव ।  
 रसमय लक्ष्मीधर सिंह सजनी नृप बुभु मनदय भाव ॥ ३ ॥

उपचित हृदय अनंग राजलि चललि रमनि सखि संग ।  
 मन्द मन्द परचार राजलि जनि आनस कुच भार ।  
 आनस नयन लखि घोर राजलि जनि मद भरल चकोर ।  
 बोल बचन हसि मन्द राजलि अभिय बरिस जनि चंद ।  
 सुमरि सुमरि रति रंग राजलि कन कन पुलकित अंग ।  
 हर्षनाथ कवि भान राजलि मिथिलापति रस जान ॥ ४ ॥

माधव देखलि अपबन रामा ।  
 देखइत जनम सफल कय मानलि पूरण लोचन कामा ॥  
 तड़ित चपल बचि कठिन कनकमय बल्ली करि अबिधाने ।  
 निज कौशल परगासन कांजज तसु तनु कब निरमाने ॥  
 मदन धनुख हर नयन दहन तह स्यामल केसर श्रेषे ।  
 हेरि चतुरानन भाग जुगल करि कब तसु भौंह विशेषे ॥  
 मृग अंजन खंजन मद गंजन लोचन सम निज काँती ।  
 मानल पंकज तैं जनि कांजज निज पद देल तसु छाती ॥  
 कमल कमल मुख हेरि रजनीकर अन्तर प्रामल काँती ।  
 कनक कुंभ कुच जुगल दंभ लखि बिदलित दाढ़िम छाती ॥  
 दाढ़िम बोज दशन बन्धुक्रमय दशन बसन निरमाने ।  
 नृप लक्ष्मीधर सिंह बूभाथि रस हर्षनाथ कवि भावे ॥ ५ ॥

आज देखल एक कामिनि रे नव दामिनि रेहा ।  
 नील बसन लखि अबतह रे जनि जलद सन्देहा ।  
 निश्चत मिरिष नयनानल रे जनि लज्जित चाने ।

तसु मुख हेरि नहि बर जन रे सह निष्य अपमाने ।  
 अमल कमल दल गंजन रे लखि नयन बिलासे ।  
 अनि ललित भयंजन रे कर बिपिन निबासे ।  
 जुब जन मानस हाटक रे अनुकूल कर चोरी ।  
 ते अनि कुच जुग बान्धन रे दृढ़ कंचुक जोरी ।  
 हर्षनाथ मनदय कह रे नागरि अनुपामा ।  
 पुरब जनम तप देखल रे लोचन अभिरामा ॥ ६ ॥

सखि सखि कोन परि राखब घीरे ।  
 देखह देखह सखि यऊ परदेश लखि, देह दह दहिन समीरे ॥  
 चान किरन, चंपक दल, चंदन, से सभ दुख दय बीते ।  
 परम प्रशिर जत देह दहय तत, बिनु यऊ केख्यो न होते ॥  
 कुसुमित उपवन नयन दहन सन, अति दह कोकिल गाने ।  
 मदन बेदन तन असह सहब कत, कन कन निकसत प्राने ॥  
 आतप बिति गेल जलद समय भेल, चौदिस अबिरल मेहा ।  
 रहन समय यऊ परदेश धिर रऊ, आजऊँ न आएल मेहा ॥  
 धैरज धय रऊ अचिर मिलत यऊ, होएत बिरह अबसाने ।  
 नृप लक्ष्मोन्वर सिंह बूभयि रस, हर्षनाथ कवि भाने ॥ ७ ॥

सखि सखि करिष्य एकर उपचारे ।  
 रहत बिकल मन दहत सतत तन चान किरन दुरबारे ॥  
 कुसुद बन्धु, छिरसिन्धु तनूभव, कुन्द कुसुम सम धामे ।  
 रहन चान तन दहत सतत कन अक्षित हृदय परिनामे ॥  
 बहुबागल जक उदर गोइ धर किष्य जलनिधि नहिँ चाने ।  
 कालकूट सम आनि मदन हर किष्य न कयल तसु पाने ॥  
 राऊ अग्रन कर तइयो जिवन धर प्रशि बिरहिनि जिव मारे ।  
 जे जन कुटिल कठिन दुखदायक से जन होख दुरबारे ॥  
 धैरज धय रऊ अचिर मिलत यऊ होयत सुशीतल चाने ।  
 नृप लक्ष्मोन्वर सिंह निदेशित हर्षनाथ कवि भाने ॥ ८ ॥

करिष्य न हृदय कठोर ।  
 अबगुन परिहार परसनि भय धनि पूरिष्य अमिमत मोर ॥  
 आनन मलिन निहार तोहर धनि घुमय फिरय सभ ठाम ।  
 तुख मुख चान चकौर मोर मन कतऊँ न कर बिसराम ॥

चान किरक, चम्पक दल, चन्दन, कोकिल पंचम गाने ।  
 तुख बिगलित मन फेरहत अगुहन लगइकि अगल समाने ॥  
 जाचक जन नहिँ करिख बिसुख धनि मन गुनि नुमिख खेखानि ।  
 मधु तेजि मधुकर फिरय कन्दक डर केतकि काँ थिक हानि ॥  
 जामिनि बिति गेल मोर समय भेल आवऊ तेजु धनि मान ।  
 नट लक्ष्मीनर सिंह बूझधि रस हर्षनाथ कवि भाग ॥ ९ ॥

किख बैसलिह मुख फेरि ।  
 सुख सँ चीर दूर करि सुन्दरि हरवि छेरिख एक बेरि ।  
 परिहरि दोष बचन एक भाखिख न करिख बदन मजान ।  
 अगुगत नागर न कय निरादर करिख अधर रस दान ॥  
 तुख परिहरि धनि कतऊ न कन भरि बिजमय मानस मोर ।  
 कोटि जतन कर तथिऊँ न बदलय कुलिश कठिन चित तोर ॥  
 मोर अपराध पड़ल जँ सुन्दरि किख परितेजिख हार ।  
 खानक दोष खान परितेजिख के कह रहन बिचार ॥  
 जामिनि बिति गेल मोर समय भेल आवऊँ तेजु धनि मान ।  
 नट लक्ष्मीनर सिंह बूझधि रस हर्षनाथ कवि भाग ॥ १० ॥

तुरग, गज, रथ, कनक, मानिक, रतन, सुकता माथ खो  
 पावि नट भट गबक चटपट भेल सकल सनाथ खो  
 सुर गब सहित पुरन्दर करि शुभ डम्बर रे  
 देखल यदुकुल सुन्दर आयल अम्बर रे  
 बरिस सुरगब कुसुम परसन मुदित पुनक्ति अंग खो  
 देव दुन्दुभि बजत अम्बर ज्ञात मंगल रंग खो  
 नारि किनाखोन दगरिनि कत धन पाखोल रे  
 हर्षित गोप बधू जन खोहर गाखोल रे  
 हरवि गावहिँ नगर नागरि हरहिँ सुर नर खान खो  
 सुनत खग नट रहत निखल कुटत मुनि जन ध्यान खो  
 हर्षनाथ मन मनदय हरि परसन भय रे  
 करय नटपति लक्ष्मीनर धन जन उपचय रे  
 हर्षनाथ सनाथ करि यदुनाथ त्रिभुवन धाम खो  
 पुरयु मिथिला नगर नायक सफल अभिमत काम खो ॥ ११ ॥

मन अबधारि उषाय करिख धनि पड़ल हमर जँ दोष ।  
 दृढ़ कय बाऊलता कय बान्हिख करिख न अतिशय रोष ॥  
 कुलिश समान बान करि सोचन अभिनव भौह कमाण ।  
 करि समधान अचानक बधिख करिख मान अबसान ॥  
 कुच जुग कनक महीधर कय धनि करिख हृदय अभिघात ।  
 निश्चित दृष्टन कय अधर बिदारिख न कब नयन जल पात ॥  
 तुख बिपरीत करब नहिं कहियो जदि संशय होख ताहि ।  
 कुच जुग शंकर परस कराबिख बुझ धनि मन अबगाहि ॥  
 जामिनि निति गेल भोर समय भेल अबऊ तेज धनि मान ।  
 नट कण्ठीश्वर सिंह बूझथि रस हर्षनाथ कबि मान ॥ १२ ॥

तड़ित बिनिन्द सुन्दर बेश । गजगामिनि कामिनि परबेश ॥  
 अलक कलित आनन अभिराम । जनि घन बलित निमल हिमघाम ॥  
 अधर कलित नाशा अति शोभ । कोर बैसल जनि बिम्बक सोभ ॥  
 निरखि जुगल कुच पंकज काँति । चललि रोमाबलि मधुकर पाँति ॥  
 अबिकल नूपुर किंकिखि राव । मदन बिजय जनि सामग गाव ॥  
 हर्षनाथ कबि मनदय गाव । नट कण्ठीश्वर सिंह बुझ भाव ॥ १३ ॥

समय बसन्त पिछा परदेश । असह सहब कत बिरह कलेश ॥  
 सुमरि सुमरि पऊ न रहय धीर । मदन दहन तह दगध शरीर ॥  
 मधुकर गुंजित कुसुमित कुंज । काग नयन जनि पावक पुंज ॥  
 शीतल पंकज चम्पक माल । हृदय दहय जनि बिषधर जाल ॥  
 अबख दहन कौकिल कल गान । चान किरख तन अगल समान ॥  
 हर्षनाथ कबि मनदय गाव । नट कण्ठीश्वर सिंह बुझ भाव ॥ १४ ॥

कि कहब दुऊक प्रथम अनुराग ।  
 प्रथम बिलोकन अबधि दुऊक मन कत अनुकूल रस जाग ॥  
 मदन बिषम सर दलित दुऊक तन दुऊ मन बसु एक काज ।  
 दुऊक मिश्रित मन रहत सतत कून आँतर मय रऊ काज ॥  
 मदन दहन छत बिषम पराभव हृदय धरिख जनि गोइ ।  
 परबश जुबति निरत जन चंचल नयन बेकत तत होइ ॥  
 मलय पवन, शशि किरन, नलिनि दल परस दुऊक तन छीन ॥  
 असह सहत कत रहत बिकल नित एकछो न अपन अधीन ॥

निख्य अभिमत नहिँ कहय एकखो तहि दुऊ मन कर अभिमान ।  
 छप लक्ष्मीश्वर सिंह ब्रूभधि रस हर्षनाथ कवि भाग ॥ १५ ॥

सखि र अनुगत भेल छतु राजे ।  
 पिक कुल कल अनुरजित नव दल कुसुमित उपवन छाजे ॥  
 अलि कुल कलित कलित कुसुमाकुल बिलसत बलि अनेके ।  
 यहन समय पऊ ओतहि निचित रऊ कि कहब तनिक बिबेके ॥  
 छपति जुबति पति, पशुप जुबति रति कोन परि कर जदुवाले ।  
 गोप सुता छत रहधि तिमिर नित व्यतीत भेल से कासे ॥  
 तेजि गेल जदुपति उचित कयल सखि असित हृदय थिक वा के ।  
 कोकिल निज हित अनुदिन परिचित नव दल तेजधि काके ॥  
 घैरज घय रऊ अचिर मिलत पऊ होयत बिरह अबसाने ।  
 छप लक्ष्मीश्वर सिंह ब्रूभधि रस हर्षनाथ कवि भाग ॥ १६ ॥

## TRANSLATION OF THE SONGS OF HARKH NÁTH.

*The messenger describes the charms of Rádhá.*

1. I saw a young damsel, slender as a line of gold, upon the way. It was as if the god of love had formed a desire for the conquest of the whole world.

3. The lightning flashed with its own peculiar brilliancy, and displayed its loveliness ; but, when it saw her matchless beauty, it became ashamed, and again and again returned to its own abode.

5. Who can liken what to the loveliness of her curling locks, and of her eyes. They were as if Cupid himself had caught two fish with his hooks.

7. The charming boundary of her lotus face, gave her a peculiar brilliancy. It was like the full autumn moon surrounded by lightning. Harkh Náth the chief of poets, lendeth his heart and singeth this and King Laksh-míśvar Síh\* understandeth its nature.

(2.)

*A cowherdess relates to her friend the charms of a lady.*

1. I saw a sweet damsel, O friend, radiant as a flash of lightning. My eyes were satisfied as I gazed upon her matchless form.

\* The present Mahárájá Bábhádúr of Darbhanga.

3. Her lovely face shone, and still more her two eyes. They were as it were a pair of beauteous bees, resting upon a lotus.

5. From below her navel there came a serpent line of hair as if desiring to devour her bird-like\* eyes. But when it saw her nose (standing watch over her face) like *Garur* the enemy of serpents, it stopped like a lovely picture at the foot of the mountain of her bosom.

7. New anklets tinkled on her feet, and sweet they were to hear. It was as it were an intoxicated soul-abiding bee, humming o'er a lotus leaf.

9. Harkh Náth, the worshipper of the feet of the mother of the world sang this, and King Lakshmiśvar Sīh understandeth its nature.

## (3.)

*One cowherdess relates to another the beauty of Rádhá.*

1. The fair damsel went to her bridal-chamber, attired in a dark blue garment. She appeared brilliant like a golden creeper, desired by many clustering bees.

3. A spot of chalk, and another of vermilion shone over her forehead, like the sun and moon risen at once upon a lotus leaf.

5. Who can tell the charming brilliance of her teeth or the fresh lotus of her lower lip. 'Twas like a meeting of innumerable white *kund†* flowers, beneath a blossom of the red *bandhuk.‡*

7. Her two feet were painted, and o'er them shone a charming pair of thighs; which resembled the trunks of two elephants extended eager for two fresh lotus shoots.

9. Harkh Náth, the worshipper of the feet of the mother of the world sang this, and King Lakshmiśvar Sīh understandeth its nature.

## (4.)

*The messenger describes the charms of Rádhá.*

(She shone.) (*Refrain.*)

1. With love filling her heart, the sweet bride went along with her friends.

2. Slowly, slowly she progressed, as if wearied with the weight of her bosom.

3. Her eyes half-closed, she hardly saw clearly, like a *chakor§* full of intoxication.

4. Gently she spake and laughed, as it were the moon raining nectar.

5. When I remember those delights, my whole body thrilleth.

6. The poet Harkh Náth telleth, and the King of Mithilá knoweth its essence.

\* The *Khanjan*, *Motacilla alba*, is a bird to which eyes are frequently compared.

† *Jasminum grandiflorum*.

‡ *Pentapetes phoenicea*.

§ The Greek Partridge, *Perdix rufa*.

## (5.)

*The messenger relates the charms of Rádhá to Krishn.*

1. O Mádhab, I saw a matchless beauty. When I saw her I knew that my birth had obtained its fruit, and that the desires of my eyes were fulfilled.

3. I forbid the lightning (to compare itself to her), for it is fickle in its brilliancy, and the golden creeper, for it is hard. When he formed her body, Brahmá at length exhibited his full skill.

5. When Love's bow was burned by the eye of Siva, and only a filament of ashes remained, Brahmá searched for them, and divided them into two, and out of them he formed her eyebrows.

7. Her eyes, equal in brilliancy, destroy the pride of the *Khanjan*,\* and of the dark eye† of the deer. Brahmá‡ loved the lotus, and laid his foot upon her bosom, (and took up his abode there).

9. When it saw her spotless lotus face, the brilliancy of the nightly moon became dimmed: and when it gazed upon the pride of her two golden orbs, the pomegranate broke its heart.

11. Brahmá formed her teeth of pomegranate seeds, and (her lower lip), which concealed them, of the *bandhuk*§ flower. King Lakshmísva Sīh understandeth her charms, and Harkh Náth singeth them.

## (6.)

*The Poet describes the beauty of a lady.*

1. To-day I saw a fair one; and lo, when it beheld her dark garments so like dark clouds, a sudden flash of lightning played around her.

3. The moon though shining amid the fire of Siva's eye became ashamed, when gazing on her face. For a great man cannot bear to be disgraced.

5. When the *Khanjan* saw the play of her eyes, which put to shame the leaf of the spotless lotus, it became ashamed itself, and took up its abode in the forest.||

7. She knoweth that young lovers would continually steal the gold above her heart, and so she hath tightly bound her twin bosom 'neath a bodice.

9. Harkh Náth declareth with all his heart that the lady is matchless. "When I saw her beauteous eyes, I knew I had done so as the result of penances performed in former births."

\* The *Khanjan* Motacilla Alba, is a bird to which eyes are frequently compared.

† Lit. collyrium.

‡ Brahmá is said to have been born in a lotus.

§ Pentapetes phœnicea.

|| The poet fancifully attributes the wildness of the *khanjan* to jealousy caused by the play of her eyes.

## (7.)

*Rádhá laments her separation from Krishn, and charges the seasons with adding to her pangs.*

1. Friend, friend, how can I keep my patience ? See, see, how the southern wind hath watched till my Lord had gone to a far country, and now consumeth my body.

3. The rays of the moon, the leaf of the *champak*,\* and sandal, have given me sorrow, and passed away. Even the winter consumeth my body entirely ; no one is friendly to one whose husband is away.

5. A flowery grove consumeth mine eyes, and the voice of the cuckoo mine ears ; How can I bear the unbearable pangs of love ;—Every instant my life departeth from me.

7. The hot season hath passed, and the rains have begun. On all sides the clouds are piled : at such a time as this my lord remaineth steadfastly in a foreign country, and to-day hath not returned to his home.

9. Be firm. Before long thou wilt meet thy lord, and the (sun of) thy separation will set. Harkh Náth the poet singeth, and king Lakshmiśvar Sīh understandeth the meaning.

## (8.)

*Rádhá laments her separation from her beloved to her friend, and accuses the moon of aggravating her pangs.*

1. O friend, O friend, help me against them, else my soul will be distracted, and my body continually burned ; for the moon-beams are irresistible.

3. The moon is beloved of the water-lily, and was born in the milky ocean ; it and the (pure-white) jasmine flower have the same effect. But still it continually consumeth my body and of a truth I find that its heart is black.

5. Why did not the ocean conceal it in its bosom, as he doth fire† in his heart. Why did not the god of love drink him off, as Śiva swallowed the deadly *kálkú†*.‡

7. Even though Ráhu, the demon of eclipse, swallow him, he still surviveth and woundeth the heart of her who is far from her Lord ; behold, the ill-natured, cruel, pain-giving one, is he who is irresistible.

9. Be firm. Before long thou wilt meet thy lord and the moon will be sweetly cool. Harkh Náth the poet singeth what hath been revealed unto King Lakshmiśvar Sīh.

\* *Michelia champaca*.

† Allusion to sub-marine fire.

‡ A deadly poison swallowed by Śiva at the churning of the Ocean.



## (9.)

*Krishṇ entreats Rádhá to relent.*

1. Let not thy heart be hard. Forgive my faults ; be pleased with me, O lady, and fulfil my heart's desires.

3. When I beheld thy face mournful, lady, I wandered restlessly o'er the world. Thy face is like the moon, and my heart like the *chakor*,\* which findeth not surcease of woe therein.

5. As I searched for thee, my heart melted ; for even the moon-beams, the *champak*† leaf, sandal, and the music of the cuckoo in the fifth scale, were as fire unto me.

7. O wise one, think well and turn not aside thy face from a suppliant. If the honey-loving bee desert the honey and turn back in fear of thorns, the loss is that of the *ketkí*‡ flower.

9. The night is passed and dawn hath come. Even now, lady, give up thy pride. King Lakshmiśvar Sīh understandeth her charms, and Harkh Náth singeth them.

## (10.)

*Krishṇ entreats Rádhá to relent.*

1. Why sittest thou with averted face ? Put aside from it thy veil, my pretty one, and with pleased heart cast one glance upon me.

3. Put aside my faults, and utter but one word. Let not thy face be melancholy. Scorn not thy devoted love, but bestow upon him the nectar of thy lip.

5. Without thee, lady, my heart is never for a moment at rest ; yet in spite of ten thousand endeavours, thy heart, hard as adamant, doth not change.

7. If the fault is mine, pretty one, why hast thou put aside thy necklace ? Who would decide that one should suffer for another's fault ?

9. The night is past and dawn hath come. Even now, lady, give up thy pride. King Lakshmiśvar Sīh understandeth her charms, and Harkh Náth singeth them.

## (11.)

*Congratulations sung on the birth of Krishṇ.*

1. The dancers, warriors, and astrologers, all at once obtained their desires in the shape of horses, elephants, chariots, gold, rubies, jewels, and pearls upon their heads.

\* The Greek Partridge, *Perdix rufa*, said to be enamoured of the moon, to subsist upon moonbeams, and to eat fire at the full moon.

† *Michelia Champaca*, a tree bearing a fragrant yellow flower.

‡ *Pandanus Odoratissimus*.

3. Indra with the gods appeared in the atmosphere with glorious pomp, and saw the Loveliness of the house of Jadu.

5. The gods, pleased at heart, and their limbs thrilling with joy, rained flowers, and in the sky played propitious melodies upon the drum.

7. Great was the wealth given to the midwife who cut the navel cord : and the wives of the cowherds in their joy sang the *sōhar*.\*

9. In joy the fair ones of the city sang, and captivated the minds of gods and men ; when birds and beasts heard them they became motionless, and even saints desisted from their contemplation.

11. & 12. Harkh Náth saith with all his heart, May Hari be propitious, and bless king Lakshmíśvar Sīh with increase of wealth and subjects.

13. May Jadu Náth, the refuge of the three worlds, satisfy Harkh Náth's request, and fulfil the heart's desires of the Lord of Mithilá.

(12.)

*Kṛishṇ implores Rádhdá to relent.*

1. Show not exceeding anger, love ; but think, and find some means (of forgiving me). If I am guilty, bind me tightly with the creeper of thine arms.

3. Let (the sun of) thy pride set, and drawing the bow of thy fair young brows, strike me suddenly with the adamant arrows of thy eyes.

5. Take the golden mountains of thy bosom, and cast them on my heart and crush it : with sharp teeth rend my lower lip, nor shed a tear drop (in pity) as thou doest it.

7. Ne'er will I disregard thy words, my love ; and if thou doubt this, cause me to place my hand upon the Śiva image of thy bosom (that I may swear thereby).

9. The night is passed and dawn hath come. Even now, lady, give up thy pride—King Lakshmíśvar Sīh understandeth her charms, and Harkh Náth singeth them.

(13.)

*The messenger describes the charms of Rádhdá.*

1. A lovely brightness putteth the lightning to shame, as the damsel moving stately as an elephant, entereth.

2. Her charming countenance is adorned by curls, as the moon, the spotless abode of snow, is surrounded by clouds.

3. Her lower lip is playful, and her nose of exceeding beauty ; resembling a parrot sitting over and desiring a red *bimba* fruit.

4. When it saw the glory of the lotus of her twin bosom, a line of hair sprang up towards her navel, like a line of bees.

\* A congratulatory ode at birth, such as the present song.

5. Continually her ankles tinkle, like Sáma Vaidik priests singing the victory of love.

6. Harkh Náth the poet singeth with all his heart, and king Lakshmíśvar Sīh understandeth the meaning.

## (14.)

*Rádhá laments her separation from Kṛishṇ.*

1. The time is spring, and my love is in a far country. How much intolerable agony of separation must I bear.

2. When I bring my Lord to remembrance, I cannot contain myself; for my body is consumed by love's fire.

3. The flowery grove humming with its bees, seemeth to my eyes like a heap of fire.

4. A cool garland of lotus and the *champak*\* flower consumeth my heart, like a mass of poisonous serpents.

5. The soft, low song of the cuckoo burneth my ear; even the beams of the moon are like fire to my frame.

6. Harkh Náth the poet singeth with all his heart, and king Lakshmíśvar Sīh understandeth the meaning.

## (15.)

*The first love of Kṛishṇ and Rádhá described.*

1. Can I tell their first loves.

2. Until they gazed on each other for the first time, how many varied pleasures continually awoke in the heart of each;

3. But when once the cruel arrow of love had pierced their bodies, but one desire dwelt in both their hearts.

4. When their hearts are united, they will remain so for ever; now only shame separateth them.

5. Conceal not in your hearts the cruel defeat sustained through the fire of love.

6. For the trembling eyes of both declare that the damsel is no longer mistress of herself, and that the youth is devoted to but one object.

7. Both their bodies are wasting away under the touch of the breeze of Malaya, the beams of the moon, and the lotus leaf.

8. How long will they bear the unbearable? will they remain thus agitated for ever? neither is master of himself.

9. Neither telleth the other his desires, for the hearts of both are proud.

10. Harkh Náth the poet singeth, and King Lakshmíśvar Sīh understandeth the meaning.

\* *Michelia champaca*.

(16.)

*Rukmiṇī, wife of Kṛishṇ laments his absence in the spring time amid the cowherdesses.*

1. O friend, O friend, the king of seasons hath arrived.
2. The groves are adorned with the soft low song of the cuckoo and blooming with fresh lotuses.
3. Many are the brilliant creepers with their wanton flowers made tuneful by the swarms of bees.
4. At such a moment my lord remaineth far away careless (of love). What can I say for his wisdom?
5. How can Jadubál (Kṛishṇ), lord as he is of the daughter of a king, sport with the damsels of the cowherds.
6. Is that darkness in which he was enveloped by the daughters of the cowherds everlasting? Surely those days are passed.
7. Jadupati (Kṛishṇ) hath deserted me, and hath done what might have been expected of him, for (as his complexion is dark) so must his heart be.
8. The (dark) cuckoo deserteth its own dear ones, and the (dark) crow deserteth the young leaf, even though it has known it long.
9. Be firm. Before long thou wilt meet thy lord, and the (sun of) thy separation will set.
10. Harkh Náth the poet singeth and King Lakshmíśvar Sīh understandeth the meaning.



## PREFATORY NOTE.

—◆—

This Vocabulary does not pretend to be a complete dictionary. It contains, I believe, every word and form occurring in the Chrestomathy, and, besides a large number of words collected by me in the country and in Court and not hitherto found in dictionaries, a great many indigenous proverbs. It may claim to be entirely original, and in no way a compilation, not a single meaning having been taken from any dictionary, other than the mouths of the people themselves. At the same time it must be admitted that it is for this very reason liable to many errors, from which a mere compilation would be free. Consideration is asked for such as exist.

Nouns are given in their Nominative form, and Verbs in their Root form. Under the latter will be found many colloquial, poetical, and archaic forms not given in the grammar.

### अ

अंश, a share, portion.	अपराध, <i>v. n.</i> to go ahead, or in front.
अकरार, (اقرار) a written bond or agreement.	अगुआ, <i>v. n.</i> to go ahead, or in front.
अकस्मान्, <i>adj.</i> unlucky.	अगुआर, the act of going in front.
अकसक, <i>adj.</i> gorged so that one can not rise from his seat.	अगुता, <i>v. n.</i> to be sick, pained, afflicted.
अकाश, a famine.	अगतार, sickness, pain, affliction.
अकाशी, <i>adj.</i> belonging to, or connected with, a famine.	अगेर, <i>v. a.</i> to watch, to guard.
अकामिक, <i>adj.</i> and <i>adv.</i> without cause or reason.	अगेर, the act of watching, or guarding.
अकाश, the sky.	अग्नि, fire.
अकिल, (عقل) wisdom, knowledge.	अषाव, <i>v. a.</i> to satiate, disgust.
अकुली, ( <i>fem.</i> अकुलिनि), <i>adj.</i> of no, or bad family; <i>prov.</i> अकुलिनि	अंकन, the bosom, lap; अंकन भर,
मिषाही, कुसक अपराध; if you	

to fill one's lap, to take a person in one's lap. 2. the whole body. (Vid. XXIII, 6).

संक्र, a sprout, a shoot. Hence (*vulgarly*) fate, (*Sal.* XV).

संग, the body: a limb, a member.

संगन, संगना, the court-yard of a house.

संगुरिषा, a finger.

संगैडी, a yawn. संगैडी कर, to yawn.

संगोरा, a man's body-cloth = गनहा.

संगोर, charcoal, coal.

सचभा, *adj.* wonderful, astonishing.

सचरा, (*Instr.*, amongst women, सचरचि), the body-cloth which covers a woman's bosom, which a woman is not supposed to uncover in the presence of any man, until her marriage.

सचन, *adj.* firm, immoveable.

सचला = सचरा.

सचानक, *adv.* suddenly.

सचिर, *adv.* soon.

सचन, whole grain, presented at religious ceremonies, such as a marriage; *prov.* बुड़क बर केँ जुरघौ सचन, a foolish bridegroom gets only vetch for his *achchkhat*.

सचर, a letter of the alphabet.

सच, *verb substantive*, to be. See Grammar.

सचरत, *irregular for सचैत, pres part.* of सच, being. Vid. III, 4.

सचर, *irregular for सचि*, he is. Vid. XLV, 1.

सचि, see सच.

सचैत, (*fem.* सचैति), *pres. part. of* सच, to be.

सचोर, *v. a.* to snatch.

सचोर, the act of snatching.

सचौना, a bed.

सजब, (सज्ज) *adj.* wonderful.

सजस, infamy.

सजेबा, a he-goat. In Vid. XVIII, 5, "a he-goat's son" means "a he-goat." He-goats are sacrificed to *Debi*, who is hence considered their enemy.

सचल, a veil, a woman's body-cloth, = सचरा

सट, *v. n.* to roam: to be hindered, stopped.

सटक, roaming: hindrance.

सटक, *v. n.* to cease, remain, stay in a place. सटकि रह, to abide anywhere.

सटक, the act of staying.

सटकाव, *v. a.* to stop, prevent, hinder.

सटकार, the act of stopping.

सटकाषो, the act of stopping.

सटारस, twenty-eight. In Vid. LIX. 2, the word means the twenty-eighth consonant, viz. ख. See प्रबन्ध.

सटारस, eighteen. In Vid. LIX. 3, the word means the eighteenth consonant, viz. इ. See पचीस.

सटोगर, a bracelet made of flour pounded by eight men (including the bridegroom) wrapped up in mango leaves, and worn by him; *prov.* बर कन्या केँ भेट नहि सटोगर छै मारी, the bridegroom has not yet met the bride, and yet they are fighting about the *athaugar*, (of a causeless fight).

सडाव, *v. a.*, to restrain, hold back.

सडाव, the act of restraining.

अङ्घ्रिवात, the act of seeing a guest off.

अङ्घ्री, a pool in gambling : a rendezvous where men or carts meet.

अङ्घ्रेर, the jujube tree ; a *very* mean-looking shrub. *Prov.* जौंभर गाव नहिं बूझ, तौंभर अङ्घ्रेर मझा पुबूझ, where there are no other trees, the jujube is thought a lot of.

अङ्घ्रितर, a commission agent, a broker.

अङ्घ्रेचा, a brazen vessel containing 2½ *seers*.

अंडा, an egg.

अति, *adv.* very, exceedingly.

अतिशय, *adj. & adv.* very much, exceedingly.

अत्यंत = अतिशय.

अथ, *adv.* here, (in titles) here beginneth.

अथल, a jingling word of no meaning, used with पथल, *q. v.*

अथाह, illimitable, unfathomable.

अदक, surprise, अदकहिं, *old Maithili* for अदक है, surprisingly ; to a person's astonishment.

अदालत, (عدالت) a civil court.

अदिति, the mother of the gods, *who are hence* (*Vid.* XVI. 5.) *called her sons.* See तमय.

अदना, (ادنا) *adj.* low, mean.

अद्बुद, *adj.* wonderful, extraordinary.

अधा, अद्धि, *adj.* half = आध, *q. v.*

अधर, the lower lip. अधरऊँ, *old Maithili* for अधर है ; also *emphatic* for अधर, even a lip.

अधलाह, (*fem.* अधलाहि), *adj.* bad :

*the usual word in Maithili in contradiction to नीक, good.*

अधसास, breathing downwards ; *hence* breathing in, *as opposed to* उर्ध्वसास, *q. v.* breathing out.

अधिक, great, much. *With abl.*, more than.

अधीन, *adj.* obedient.

अध्याय, a part of a book, a chapter.

अनगुतार, *adv.* early in the morning.

अनंन, the god of Love, Kāmdēb.

अनचिन्ह, *adj.* unrecognized, unacquainted, unknown, strange.

अनतऊँ, *adv.* to another place.

अनदेशिआ, *adj.* belonging to another or foreign country. A stranger.

अनंदा, joy, rejoicing. अनंदा कर, to rejoice.

अनय, injustice ; infamy.

अनवाह, a tender of plough-cattle, when they are not in the plough, but are waiting their turn to be yoked.

अनसोहात, displeasure, disgust.

अना, an anna.

अनाहत, *adv.* unwillingly.

अनाज, grain, food.

अनादर, disgrace, disrespect. अनादर कर, to defeat.

अनार, a pomegranate.

अनुक्षण, every moment, continually.

अनुगत, a follower : entreaties (*Vid.* XXX. 1) : one who has arrived.

अनुचित, improper, unbecoming.

अनुजन = अनुजन, *q. v.*

अनुज, a younger brother. *In Vid.*

LX. 4. बरंत, "spring," means the time when flowers (कुसुम) appear.

कुसुम also means "a woman's courses," and hence वसंत means the three days during which a woman is ceremonially impure. The younger brother of वसंत is therefore the fourth day when she may admit her husband.

अनुताप, repentance.

अनुतापक, a cause of sorrow or repentance.

अनुदिन, adv. daily, always.

अनुनय, anger.

अनुबंध, devotion, service, devoted attendance.

अनुपात, adj. matchless.

अनुभव, v. a. to consider, note, think upon.

अनुमन, adj. (fem. अनुमनि) melancholy.

अनुमान, v. n. to consider, to come to a conclusion.

अनुमानव, the act of considering.

अनुरंजित, adj. coloured, adorned.

अनुराग, love, affection. In Vid. LXXIII, 1. अनुरागे for the sake of metre.

अनुरागल, adj. coloured, smeared with colour, besmeared with.

अनुरोध, compliance with a request.

अनुरोध, adj. (fem. अनुरोधि) compliant, acting in conformity with requests.

अनुसर = अवसर, an opportunity. In Vid. XXIX, 2. अनुसर = अनुसर ने, and means, at an opportunity, and hence, seizing the first opportunity.

अनूकाल = अंतकाल, q. v.

अनूप, adj. unequalled : Hence superior to. In Vid. XVI, 4. अनूपे for sake of metre.

अनेक, adj. many, innumerable.

अंत, (Vid. XXXIX. 2, and XXVIII. 4, अंते for sake of metre). End, conclusion, termination. Hence, the innermost part, or bottom of any thing : the time of death. Vid. XXVIII. 4, जिउ भेल अंत, my life came to an end.

अंतकाल, the time of death.

अंतर, or अंतव, adv. in another place, elsewhere.

अंतर, an intervening space, distance. Hence adverbially चारि कोस अंतर, at a distance of four kos.

अंदरान, (اندرات), the inner rooms of a house ; where the women reside.

अदेश, (اندیشه) solicitude, apprehension.

अंधकार, darkness.

अंधार, adj. dark. (In Vid. 1, 3. अंधारे, for the sake of metre).

अन्न, grain, corn, food.

अन्याह, adj. (fem. same as masculine) not capable of discrimination, giddy (of a woman's conduct). Lit. unjust.

अन्हरा, adj. blind, deprived of sight.

अन्हरिषा, adj. dark, see राति.

अन्हरौन्ह, adj. darkish.

अन्हार, adj. (fem. अन्हारि, which in Vid. XXI, 6, is altered to अन्हारौ for the sake of metre), dark. Also substantive, darkness.

अन्हेर, continued bad fortune : hence injustice.



अपकीर्ति, disgrace, infamy.

अपजस, disgrace, infamy.

अपन, or अपने, for अपन genitive of अपनि self. One's own. अपन इच्छा, or अपन मन, wilfulness.

अपनऊँ, old Maithili, or emphatic, for अपना से, abl. sing. of अपनि, self.

अपना = अपन, gen. of अपनि.

अपनि, reflexive pronoun, self. See Grammar.

अपमान, shame, disgrace. In Vid.

VI, 6, अपमाने, for the sake of metre.

अपराध, fault, crime, sin. In Vid.

LII, 1, अपराधे for the sake of metre.

अपरप, or अपरप, adj. (अपूर्व), unsurpassed, matchless, wonderful, costly.

अप्यन, see अपन.

अप्रिय, adj. unpleasant, painful.

अब, adv. now.

अवगाह, (1) adj. certain, concerning which there is no doubt.

अवगाह, (2) v. n. to take for certain, to believe to be true. Vid. LXXXI, 9, & II, 4, अवगाह and अवगाहे for अवगाहि.

अवगाह, (3) v. a. to plunge into, to bathe in. Vid. XXIX, 2, अवगाही for अवगाहि for the sake of metre.

अवगाहव, (1) the act of taking for certain.

अवगाहव, (2) the act of plunging into.

अवगुण, a bad quality, defect, vice.

अवतंस, an ear-ring, an ornament.

अवतर, v. n. to become incarnate, to take visible form.

अवतरव, the act of becoming incarnate.

अवतार, an incarnation of deity.

अवध, a period. Hence, a limited or fixed time : a promise, stipulation.

अवधान, (1) care, caution, attention.

अवधान, (2) (अवधारण), the act of settling or determining.

अवधार, v. a. to settle, determine.

Indeclinable Participle (अवधारि, but Vid. XVII, 7, अवधारौ for sake of metre) is used adverbially to mean, correctly, accurately, truly.

अवधारव, the act of settling, or determining.

अवधि = अवध, q. v.

अवलंब, v. n. to hold fast, to take refuge. Lit. to hang down.

अवलंब, the act of holding fast, or taking refuge in.

अवला, a girl, a damsel, a woman.

अवसर, time, opportunity, proper season. देखि अवसर, then.

अवशेष, अवशेष, (1) end. Usually adverbially, finally, at last.

अवशेष, (2) (अभिषेक), the act of bathing. Vid. XXXIX, 5, अवशेषे for the sake of metre.

अवश्य, adv. certainly.

अवसान, end, termination : the setting of a heavenly body.

अविरल, adv. continually, incessantly.

अविधान कर, to forbid.

अविरल, adj. & adv. continual(ly). uninterrupted(ly) : crowded, in clusters.

अविशेष, *adv.* without making any distinction, at random. *Vid* XXIX, 5, अविशेषे *for the sake of metre.*

अवेक्ष्य, *adj.* invisible.

अवोध, *adj.* witless, foolish.

अमट, a coward. *Also adj.* Random, confused, unintelligible, (*as English is to a native who does not understand it*).

अभरण, ornaments, jewelry, fine apparel.

अभागल, (*fem.* अभागलिका), *adj.* unfortunate, unhappy.

अभिघात, the act of casting, or throwing.

अभिनव, young, new, fresh.

अभिप्राय, intention, meaning.

अभिमत, (1) desire, wish.

अभिमत, (2) desired, longed for.

अभिराम, *adj.* beautiful, pleasing.

*Vid.* XVI, 2, अभिरामा, *for sake of metre.*

अभिच्छास, desire, longing. *v. a.* to desire.

अभिसार, an assignation, caresses, dalliance, sexual pleasure. *Vid.* XXXVI, 1, अभिसारा *for metre.*

अभेला, *adj.* careless, heedless; *Prov.*

अभेला विचार, कनपट्टी सेमर, *see* हड़बड़ौ.

अमरख, *adj.* foolish, silly.

अमल, *adj.* clean, spotless.

अमला, (املا) court officials.

अमहाव, *adj.* warm, tepid.

अमा, अमाँ, a mother.

अमिख, ambrosia.

अमृषा, a mango (fruit or tree).

अमोड, mango conserve.

अंबर, God.

अयना, (آینہ), a mirror.

अयलखँ, *for* रेलखँ, *past tense of* अ, *q. v.*

अरतल, refuge, shelter, protection.

अरविंद, a lotus.

अराचौ, large cardamums.

अरख, *adj.* red, tawny: the dawn: vermilion. भाल अरख छनि मेनु (*Vid.* XXXIV, 6,) vermilion (compared to the dawn) rose on her forehead, *i. e.*, her forehead became smeared with vermilion. *The vermilion patch on a woman's forehead, called टिकुली, is surrounded by a ring of small silver stars called बेनौ.*

अरि, an enemy. *The enemy of Indra was the Himálaya, see* हुरपति. *The enemy of Rában was Rám, see* रावख. *The enemy of he-goats is* Debrí, *see* अजेखा.

अरोष, *v. a.* to pray to, entreat.

अर्घ, an oblation.

अर्थ, meaning: wealth.

अलगाव, *v. a.* to lift up, raise.

अलप, speech, talk.

अलसाव, *v. n.* to be wearied.

अलसारख, the condition of being weary, weariness.

अलि, a bee; *hence metaphorically*, a lady.

अल्हा, one of two famous brothers, अल्हा and बदल, whose exploits are sung by *Nafs*.

अवत, अवैत, *see* आ.

असचे, pride, fine airs.

असंख, *adj.* innumerable.

असन, food. The food of Agasti (*see* कुंभ तनय) was the sea, and the children of the sea are pearl oysters. (*See* तनय.)  
 असनान, असननसा, bathing. *Vid.* I, 1, असनाने *for* metre.  
 असपर्श, touch, the act of touching.  
 असमसान, a burial-ground.  
 असमान, (أسمان), the sky.  
 असरफ़ी, a gold coin. *Prov.* असरफ़ी हूट, कोदला पर रूपा, his gold mohars are not taken care of, and his charcoal is sealed up; penny wise and pound foolish.  
 अश्लेष, Aśleshá. The ninth *nakshatra*, or lunar mansion of the rainy season.  
 असल, (اصل) असलाह, (*fem.* असलाहि), *adj.* true, real.  
 असह, intolerable, unbearable.  
 अषाढि, name of a goddess, who was the special object of adoration to Chuhar Mál, and Salhes.  
 अशित, *adj.* dark: the dark half of the lunar month.  
 अशीष, the act of benediction, or blessing.  
 असुजन, (असजन), one who is not a near relation. In *Vid.* LXXXI, 5, means an असुजन पत्र, i. e., a certificate given by a Panjiyár or hereditary genealogist, that there is no near relationship between a pair who are to be married.  
 अहल, (وصول) *adj.* realized (*of* money &c.).  
 अशोक, an Asok tree (*Jonesia asoka*).  
 अकुति, praise.

अकुरा, (امكروا), a razor.  
 अस्नान, bathing, a bath.  
 अस्पर्श, touching, the act of touching.  
 अस्मिति, memory, remembrance.  
 अहनिमि, *adv.* day and night; continually.  
 अहसाद, joy.  
 अहै, अहै, *respectful pro.* you. *See* Grammar.  
 अहिद्रा, the goddess of sleep.  
 अहि, 3rd *sing. pres.* of the defective verb अह, to be, used only in this form.  
 अहे, *interj.* ah.  
 अहोनिमि, अहोनिमि, = अहनिमि, *q. v.*

## आ

आ, *v. n.* This verb being of common occurrence in Maithili is very irregular. There are besides many ways of spelling the different forms. The following are selected specimens of the various forms more commonly used. *Inf.* आरव: *Pres. Part.* आवैत: 3rd *simple Pres.* आव, आर, आवे, आवय, आवयि: 2nd *Imperat.* आवह: 1st *Fut.* आरव: 2nd *Fut.* रेवह: 3rd *Fut.* आओत, आवत, ओताह: 1st. *Past.* अयलुँ, ऐलुँ, the latter being considered the more correct form. 3rd *Part.* आवल, आरल, the latter being considered the more correct form: *fem.* आरलि: *hon. masc.* ऐलाह, *Irregular fem.* ऐलौ: *Indeclinable part.* आवि, & आव. *Past. Part.* आरल, *fem.* आरलि. To come, to arrive: *Prov.* रेवह, त जेवह कहाँ,

if you come, how will you go?  
i. e., if you enter a trap you will  
be caught; *cf. Lat. Vestigia nulla*  
*retrorsum.*

आर, *adv.* to-day.

आर नार, near relations, mothers and  
the like.

आरहि, *see* आ.

आरल, *see* आ.

आरव, (1) *see* आ.

आरव, (2) the act of coming.

आरोन, *see* आ.

आरोन, the act of coming, arrival.

आरोर, *conj.* and.

आरु, a seedling, a shoot.

आरुच, a hooked spike for guiding  
an elephant.

आरु, an eye; *hence* vision, sight.

आर, a limb; the body generally.

*In Vid. XXVII, 2, आरि emphatic,*  
even a limb.

आरन, the inner court-yard of a  
house.

आरि, a woman's jacket.

आरुर, a finger.

आरुर, a woman's body-cloth =  
आरुर *q. v.*

आरु, wheaten flour.

आरु, a bundle of grain divided at  
the end of a day's work between  
the reaper and his master: *Prov.*  
*of an over-paid man, कोहि करनि-*  
*हारके सुगर सन आरु, a lazy*  
*reaper has an a'li as thick as a*  
*pestle.*

आरु, a testicle.

आरु, (1) *adv.* within.

आरु, (2) a sub-division of a field

for the purpose of ploughing:  
the land contained within a plough  
circuit: distance between two  
objects.

आरि, a kind of scurvy.

आर, (आर) the sun.

आरु, an embrace.

आरु, form, appearance, shape.

आरु, the sky.

आरु, *adj.* confused, agitated, dis-  
tressed; *hence (of speech)* broken,  
(*of a lover*) passionate.

आर, a letter of the alphabet.

आरि, (आरि) *adv.* at last, finally.

आर, *Hindi form of आरि, q. v.*

आरु = आरु, *q. v.*

आरु, approach.

आरु, (*fem.* आरु), *adj.* wise, cle-  
ver, intelligent.

आर, *adv.* before, at first: used with  
little or no meaning at the com-  
mencement of the subject-matter  
of a letter or document; *in such*  
*case it may be translated more-*  
*over.*

आरि, fire. आरि सनाव, to set on fire,  
to burn. आरि ताप, to sit over a  
fire; आरि तपैत रही, I was sitting  
over the fire.

आर, *adv. & prep.* before.

आरु पाहु, *compound adv.* before and  
behind: in single file.

आरु = आरु, *q. v. as in the saying,*  
*दखिन कन्या कन्या कुमारी, आरु बर*  
*बर पीछू भारी; the pretty lasses*  
*of South Tirhut, are pendent in*  
*front, and heavy behind.*

आरि (1) = आरु, *q. v.*

आने (2) *interj.* = ने, *q. v.*

आबर, = आबर, *q. v.*

आही, *interj.* fie!

आज, *adv.* to-day, now.

आज, *adv.* to-day, now. *Declined*,—

आजक रैनि, last night, (*lit.*) the night of to-day.

आजक, *adv.* till to-day.

आजे, = आज, *q. v.*

आज्ञा, an order, a command.

आठ, *num.* eight. आठन, the eighth.

आड़, a boundary between two fields, (*Bangālī* आरु), = उराड़, *q. v.* the more usual form is आरि, *q. v.*

आड़कर, majesty, splendour.

आड़, = आड़, *q. v.*

आड़न, brokerage, commission.

आर, = आड़, *q. v.*

आतप, heat, the hot season.

आतम, one's self.

आदमी, (आदमी), a man : a human being of either sex.

आदर, respect, reverence paid to any one.

आदि, the beginning of any thing ; at the end of a compound, beginning with ; hence et-cetera.

आधा, आधा, *adj.* half. आधा आधा, आधा आधी, आधे आधि, or आधा आधि half-and-half.

आधि, (1) आधी, = आध, *q. v.*

आधि, (2) *adj.* more, excessive.

आधे, आधे = आध. *In Vid.* XVII, 4, बिधि मुच आधे refers to the four faces of *Brahmā*. Half of this number is two.

आन, (1) *pro.* other, another, someone or something else, anything

else. आन ..... आन, one ..... another. आनक आन someone or something else. This word is frequently written आने for the sake of metre.

आन (2) *v. a.* to bring, to offer.

आनदेस, *adj.* belonging to another country, foreign.

आनन, face, countenance.

आनंद, rejoicing, joy ; the pleasures of love.

आनद, the act of bringing or offering.

आनि, (1) *Indecl. Part. of* आन (2), *q. v.*

आनि, (2) pride, self-respect, ambition.

आनू, 2nd Imperat. of आन (2) *q. v.*

आने, see आन, (2).

आन्हर, *adj.* (*fem.* आन्हरि), blind, sightless ; *Prov.* आन्हर कुकुर बसात भूचे, a blind dog barks at the wind.

आप, (1) *v. a.* to place, put, lay, deposit. *In Vid.* XXXVII, 1, *Indecl. Part.* आपी instead of आपि, for the sake of metre.

आप, (2) आपु, आपे, *Reflex. Pron.* self. *Prov.* आपे कूटे आपे चार, घर मेहर नहिं आगन मार, जैसे घरर में लोटे मद्धा, आग नाच न पौषा पद्धा : himself he grinds his corn, alone he eats, in his house there is no wife nor in his court-yard a mother : like an ass who wallows on barren land, he has neither nose-ring in front, nor hobble behind ; said of a man who is disowned by his people, or who has no friends. *Cf.* नाच.

आब, *adv.* now, at this time.

आम, a mango, (fruit, or tree). *More usually आम्रबा.* आम is *Hindí.*

आमिष्ठ, acidity. *Especially,* dried chips of the mango fruit, used as a conserve. It is of two kinds, दड़िनी and सोरबा. The first is made from small immature mangos (टिङ्गुला), and the second from large mangos.

आय, आयल, *see* आ.

आय तुहारति, *see* तुहाय.

आर, enmity.

आरत, आरति, (*fem.* आरति) *adj.* grieved, pained, anxious, aggrieved, (*of a lover*) eagerly desirous.

आरद्रा, Ārdra, the sixth *nakshatra*, or lunar mansion of the rainy season.

आरि, आरी, the boundary line of a field. Cattle are sometimes grazed on these lines, and trespass thence into the fields themselves, which gives rise to many disputes; hence the proverb, आरी आर त कपार छाटी, बीच बंग अरवाही, if you go on an *ári*, have a stick for your head, (and then you may) graze your cattle in the midst of a cotton-field: *i. e.*, when you take your cattle to graze on an *ári*, take care and be well-armed: आरिक् चुक्, *Idiom.* to lose the crops of one's field.

आलय, a house.

आलस, weariness, laziness, idleness.

आला, a word not used by itself, but frequent as a termination of compound words, meaning a

house, *e. g.* शिवाला, "a temple of *S'iva.*"

आलीबाली, worthless things; *Prov.* आर ले आलीबाली वेल् लमवे ले तीन तीन माली, *of a woman who is poor but makes display*, she eats worthless things, and has three *Málin*s (maid-servants) to apply oil to her body.

आलु, or आव, a potato.

आव, आवधि, आवद, आवद, and आवि, *see* आ.

आशीर्ष, आशीर्ष, a blessing, well-wishes.

आश्चर्य, आश्चर्य, *adj.* wonderful, astonishing.

आस, hope, desire. *Frequently* आसे *for the sake of metre.*

आसन, a seat, abode. इंद्रासन, *the abode of Indra*, heaven.

आसरा, a retreat or refuge.

आसा = आस, *q. v.*

आसिन, the month *Āśvin*, (September—October). आसिन कार्तिक = autumn.

आह, आहि (*Vid.* LXVII, 2), and आहे *interj.* Alas! O!

इ

इ, *for ई*, this, *q. v.*

इआर, (یار), a friend.

इआ, a wish, desire. अपन इआ, *wilfulness.*

इजति, (عزت), chastity, female virtue.

इजलाश, (اجلاس) a court of justice.

इजोत, light (natural or artificial).

*Prov.* चोर कतई नहिं सह्य इजोत, a thief can never bear the light.

इंजोरिआ, moonlight, moonshine, a moonlight night.

इत, *adv.* here.

इनाम, (إنعام), a present, a gift, reward.

इमार, a large masonry well.

इंद्र, इंद्र, Indra, king of the subordinate gods.

इंद्रासन, the seat *or* abode of Indra : heaven.

इशारा, (إشارة), a sign, a hint, a knowing sign.

इस्टेशन, (*English*), a railway station.

इस्त्री, a woman : a wife.

इसो, *pro.* this (*emphatically*).

## ई

ई, *pro.* this. *See grammar.*

ईंटा, a brick ; *Prov.* मन में आन, मनस में ईंटा, (pretending to have) something else in one's mind, and having a brick under one's arm (to throw at a person).

ईश्वर, Lord, God.

ईसम, *plur. pro.* these.

## उ

उक्त, उक्ति, speech, a word, a fact, उक्ति बेकत भेल, the fact was discovered. 2, Skill.

उज्जा, a torch.

उखड़, *v. n.* to be pulled out *or* up, (of bones) to be strained, उखड़ि जा, to be torn out. चार उखड़ि भेल, the bones were strained.

उखड़, the being pulled out *or* up.

उखन, the hot season. The months called जेष्ठ and आषाढ़, (*Jeth and A'khárh. May—July.*)

उखाड़, *v. a.* to pull up, dig up ; to strain (a bone, *or* joint).

उखाड़, a pulling up.

उखेर, a wooden vessel for pounding grain, a mortar.

उगत, उगधि, उगल, & उगलन, *see* ऊन.

उमल, उमिल, *v. a.* to vomit, spit out.

उमलन, a vomiting.

उधार, *v. a.* to uncover, to take off (clothes) ; to unveil, undress, make naked. *Indecl. Part. Vid. XXIII, 8, उधारी for metre.*

उधारन, उधारी, the act of undressing, *or* making naked.

उचकपन, knavery, sharper's tricks.

उचका, a sharper, a pick-pocket.

उधार, *v. a.* to ask for, demand. (*Lit.* to speak.)

उधारन, a demand.

उधारे, the act of asking for, a request. (*Lit.* speech.)

उचित, *adj.* proper, right, suitable. *Also adv.* in a proper manner.

उचीनि, propriety, mutual fitness. *Vid. XXIII, 12, उचीनी for sake of metre.*

उखट, *v. n.* to jump, bounce ; *Prov.* घेव बल दोरा, उखटि गेल मोरा, you had a goitre, but it has jumped to my (neck).

उजरका, (*fem.* उजरकी), उजरा, (*fem.* उजरी), *adj.* white, brilliant.

उजरकारी, *adj.* white and black, black and white.

उजरीम, उजरीम, *adj.* rather white.  
 उज्ज्वल, (*fem.* उज्ज्वलि), white, brilliant, shining, moonlit (of a night).  
 उज्ज्व, *v. a.* to destroy.  
 उज्ज्व, destruction.  
 उज्ज्व, a destroyer.  
 उज्ज्व, (*fem.* उज्ज्वलि) *adj.* white, brilliant.  
 उच्च, *adj.* high, good. उच्च नीच, the good and bad.  
 उच्चार, highness, height.  
 उठ, *v. n.*, the following forms may be noted. 3rd simple present, उठति: 2nd Imperat. उठ, उठ, and उठ (Irregular कट्), 3rd past. उठल (*fem.* उठलि, उठली or उठलि) Indecl. part. उठि, (or Irregular कटि): Note also the pseudo-Sanskrit forms used by Vidyapati (XII, 5,) उठसि, thou risest, and (X, 7,) उठति, she riseth: to rise, arise.  
 उठव, the act of rising.  
 उठाव, *v. a.* to raise.  
 उठारव, the act of raising.  
 उठान, the power of rising; उठान वार, to be so weak as not to be able to rise or move from one place to another.  
 उठौना, the custom of taking any thing from the seller at regular intervals, and paying for it in lump sums at longer intervals.  
 दूध उठौना, taking milk daily and paying for it at the end of the month.  
 उड़, *v. n.* to fly (as a bird), to fly away.

उड़व, the act of flying, flight.  
 उड़ाव, *v. a.* to cause to fly, to let fly.  
 उड़ार दे, *id.*  
 उड़ारव, the act of letting (a bird) fly.  
 उड़ाव, उड़ाक, a flier, a good flier.  
 उड़रौ, a woman with whom a man has eloped, or whom he has carried forcibly away: the wife of a runaway marriage.  
 उन, *adv.* there: *Prov.* उन तब, रन बी, what were you there then, and what are you here now? (of a double-faced hypocrite).  
 उनपात, a portent, a prodigy, a miraculous warning.  
 उत्तर (1) a reply, an answer. *In Vidyapati, frequently emphatically उत्तरौ.*  
 उत्तर (2) the north; *adj.* northern.  
 उत्तर (3) *v. n.* to be freed from. डेहौ उत्तर, see डेहौ.  
 उत्तरव, the act of being freed from.  
 उत्तरा, the twelfth nakshatra or lunar mansion of the rainy season, known as उत्तरफाल्गुनी.  
 उत्तरावा, an inhabitant of the north.  
 उत्तरौ, an outer garment.  
 उत्तार, *v. a.* to free from, to take away, to take off (clothes, &c.), to take down.  
 उत्तारव, the act of taking away, or off.  
 उत्तम, best, excellent.  
 उत्तर, (1 & 2) = उत्तर (1 & 2) *q. v.*  
 उत्तिम = उत्तम, *q. v.*  
 उत्पत्ति, origin, creation.  
 उत्पान, = उत्तपान, *q. v.*  
 उत्सव, a feast, a festival.



ଅନ୍ତକ, *adj.* regretting, regretful.  
 ଅନ୍ୟତ, intoxication, senselessness,  
 charming by magic. ଅନ୍ୟତ ଜ୍ଞାନ  
 ଦେ, to charm by magic.  
 ଅନ୍ୟତ, longing, disappointment, me-  
 lancholy, sorrow, grief. ଅନ୍ୟତ ହୋ,  
 to wither, to waste away.  
 ଅନ୍ୟତ, *adj.* arisen. ଅନ୍ୟତ ହୋ, to arise.  
 ଅନ୍ୟତ, searching for, search.  
 ଅନ୍ୟତା, *adv.* in a reversed manner.  
 ଅନ୍ୟତା ବାନ୍ଧ, a peculiar way of tying  
 up a prisoner with his hands be-  
 hind his back.  
 ଅନ୍ୟତ, *num.* nineteen. *In Vid.* LXVII,  
 1, = the nineteenth consonant, = ଷ.  
 ଅନ୍ୟକାର, obligation, help, benefit, ad-  
 vantage.  
 ଅନ୍ୟଗତ, *adj.* near. *Hence*, apparent,  
 manifest.  
 ଅନ୍ୟବ୍ୟୟ, increase.  
 ଅନ୍ୟସିତ, *adj.* collected, piled up.  
 ଅନ୍ୟହ, *v. a.* to throw up water or  
 earth, (*in irrigation or in making  
 roads*). *In F.* 41, ଅନ୍ୟହେ ମୋ ମେଳ,  
 it became their lot to throw up  
 earth: *as if for* ଅନ୍ୟହେ ଜାଗଲ.  
 ଅନ୍ୟହ, throwing up earth or water.  
 ଅନ୍ୟଜ, *v. n.* to come into existence,  
 to grow, to sprout, to arise.  
 ଅନ୍ୟଜବ, birth, sprouting.  
 ଅନ୍ୟଜ, *v. n.* to be uprooted, or de-  
 stroyed.  
 ଅନ୍ୟଜବ, uprooting, destruction.  
 ଅନ୍ୟଦେଶ, advice, counsel, *hence* any  
 thing said.  
 ଅନ୍ୟବନ, a grove.  
 ଅନ୍ୟଭୋଗ, *v. a.* to enjoy, (*e. g.* wealth,  
 or a woman).

ଅନ୍ୟଭୋଗ, enjoyment.  
 ଅନ୍ୟମା, ଅନ୍ୟମେୟ, *adj.* like, resembling,  
 equal to.  
 ଅନ୍ୟର, (1) *adv. & prep.* over, above.  
 ଅନ୍ୟର, (2) *v. n.* to be torn up,  
 plucked out, uprooted.  
 ଅନ୍ୟରକ, *adv.* over, above. ଅନ୍ୟରକ ଫେକ,  
 to toss up, to throw up.  
 ଅନ୍ୟସମ, tranquillity, peace.  
 ଅନ୍ୟହାସ, ଅନ୍ୟହାସ, laughter, laughing  
 at, ridicule, an object of laughter.  
*Frequently in Vidyapati* ଅନ୍ୟହାସେ  
*for sake of metre.*  
 ଅନ୍ୟା, a small kind of sandfly. *See*  
 ନୋକବଟ.  
 ଅନ୍ୟାତି, a basket of food, given as a  
 complimentary present to a  
 friend; *Prov.* ବାସ ନାହିଁ ପାଣି, ଅନ୍ୟାତି  
 ହୋ ମାରୁ, you haven't even got  
 leave to stay, and you are fight-  
 ing for a complimentary present  
 of food.  
 ଅନ୍ୟାମା, ଅନ୍ୟାମେ, = ଅନ୍ୟା, *q. v.*  
 ଅନ୍ୟାର, *v. a.* to tear up, pluck out,  
 uproot.  
 ଅନ୍ୟାରବ, ଅନ୍ୟାରବ, the act of tearing  
 out, or pulling out.  
 ଅନ୍ୟେକ, *v. a.* to throw. *Vid.* XXIX, 6,  
 ଅନ୍ୟେକେ *for Indecl. part. for sake  
 of metre.* ଅନ୍ୟେକ ଦେ to throw  
 down.  
 ଅନ୍ୟେକବ, the act of throwing.  
 ଅନ୍ୟାସ, means, pretext.  
 ଅନ୍ୟାସ, a fast: *adj.* fasting, hungry  
 and thirsty, *with gen.* ମୋର ଅନ୍ୟାସ  
 thirsting after me.  
 ଅନ୍ୟତ *v. a.* to miss, or lose. ବାଟ ଅନ୍ୟତ  
 to lose one's way.

उपटव, loss.

उवर *or* उवरि जा, *v. n.* to escape.

उवरव, an escape.

उवव, *v. a.* to carry. *F. 3, उववत हे;*

*Kanauji for उववैवहि.*

उववनि, the rope for raising the bucket (ढोछ) of a well; *see* ढोछ, दीप, चंभा, and डेकुछ.

उववव, carrying.

उमत, wilful, obstinate.

उर, the chest, breast, bosom. *Vid.*

XXXIX, 7, उर मासहि I tightened up my chest, *i. e.* I drew a long breath.

उरज, Born on the chest, *i. e.* the bosom.

उरखास, *lit.* breathing up: *hence*, breathing out. *cf.* अथखास, breathing in; *hence*, breathing in.

*In Vid. XXXIX, 8, the word means suffocation, supply होरत अहि, suffocation takes place.*

उल्लवज, blame, reproach.

उसर, (1) *adj.* saline: barren, unfertile.

उसर, (2) *v. n.* to retreat, disappear.

उसरि जा to disappear, to be lost.

उसरज, उसरजि हे, *v. a.* to scatter.

उसरव, retreat, disappearance.

उवास, comfort, consolation, solace.

## ज

जंघ, (*fem.* जंघि) *adj.* high, lofty; *Prov.* जंघ दुकान, फीका पकवान, a high shop and tasteless sweetmeats; *i. e.* great cry and little wool.

जंढ, a camel.

जक, a torch.

जकर, जकरि, a wooden vessel for pounding grain, a mortar.

जखि, sugar-cane.

जम, *v. n.* 3rd *sim. pres.* जमचिक्, 3rd *past.* जमल *or* जमल, जमलहि.

3rd *fut.* जमत, *or* जमत. *Indecl.*

*part.* जमि *and* जमि. To rise, to come into being. To rise (*of the heavenly bodies, or the dawn*). *Vid.*

LXXVII, 2, जाम जमल हवि आवा, a half-moon arose, *i. e.* Her half-uncovered face appeared like a half-moon rising. *Vid.* XXXIV,

6, मास अरव जमि जेला, *see* अरव.

जमव, coming into existence.

जमरकारी, = उजरकारी, *q. v.*

जठि, जठ, *see* उठ.

जह, an otter.

जघव, name of a cowherd, *whom Krishna sent from Mathurá to Brindávan, with messages to the Gopis, and whom the Gopis entrusted with messages to Krishna.*

जम, wool.

जपर = उपर, *q. v.*

## ख

खतु, a season. *See* रितु.

खतुराज, the king of seasons, *Basant* or Spring.

## ख

ख, *interj.*, O!, Ah!

खँ, *irregular instrumental of the pronoun* खँ, this, *q. v.*

एक, *num. adj.* one, एक बेरि, once ;  
2. the same, एक रंग, of the same  
colour, एक मत हो, to be of the  
same opinion ; 3. a, a certain.

एकडा, *num. adj.* (affix डा added to  
give distinction). One; a, a certain.

एकट्ठा, *adv.* together, एकट्ठा कर, to  
collect, bring together.

एकदम सँ (ایک دم سے) (Sal. 20) at  
once.

एकरार, (اتقرار) an admission, confes-  
sion.

एकसर, *adj. & adv.* alone.

एकहिँ, only one. The same. *Vid.*  
LXXVIII, 4, एकहिँ समनि, they  
are all as one, but the passage is  
obscure.

एकादश, *num.* eleven. *Vid.* LXII, 1,  
The eleventh consonant, ट, which,  
preceded by क (the first conso-  
nant), becomes कट, a promise.

एकसि, *num. adj.* eighty-one: *Subst.*  
'81, the *Fasli* year 1281 (A. D.,  
1873—74), in which the *Tirhut*  
famine occurred

एखन, एखनु, *adv.* now. एखनुक, of this  
time.

एको, only one, even one ; एको न not  
one, none.

एगारह, *num.* eleven.

एत (1), एतकय, एतवा, *adj.* this much,  
so much ; this many, so many :  
एत दिन, so many days, so long.

एत (2), एतय, *adv.* here.

एतना = एत (1) *q. v.*

एतहिँ, *adv.* here.

एतेक, एतेक, *adj.* this much, = एत (1)  
*q. v.*

एने, *adv.* hither. एने आवह, come here.

एलौ, *irregular for* ऐलौह, *see* आ.

एह, एहि, *pro.* this, = ई.

एहन, (*fem.* एहनि), एहन सन, *adj.*  
such, so.

एहि, *see* एह.

एहेन, = एहन.

एहो, *pro.* this (*emphatic*), = एहो.

## ऐ

ऐँट, *v. n.* to turn aside, twist one's  
body round.

ऐँट (1), the leavings, or remains of  
a dish.

ऐँट (2), *v. n.* = ऐँट *q. v.*

ऐँटल, *adj.* wilful, obstinate; twisted.

ऐना (آینه), a mirror, a looking-  
glass.

ऐरावत, Airavat, Indra's Elephant.

ऐलउँ, ऐलौह, ऐलौह, *see* आ.

ऐसन (*fem.* ऐसनि) *adj.* such.

ऐह = एह = ई, this, *q. v.*

## ओ

ओ (1), a suffix frequently added to  
words, and having the meaning of  
even, at all, also ; *e. g.* सेओ, even  
that, किछिओ, anything at all.

ओ (2), *pro.* he ; that.

ओ (3), *interj.* O !

ओषा, for *Braj* वा, oblique form of  
ओ (2). *e. g.* ओषा पर, on it.

ओषाकिफ, (آشنا), acquainted with,  
versed in.

ओँ, *conj.* and.

ओकर, *gen. sing.* of ओ, (2).

बोझाव, *v. a.* to spread (a cloth, or a bed).

बोझारव, the act of spreading.

बोझर, ( *وجه* ), reason, cause.

बोझराव, *v. n.* to be put in disorder, (of hair) to be dishevelled.

बोझरावरव, disorder, disarray.

बोझा, a magician, a charmer ; a tribe of Bráhmans. *Prov.* बाझा बिबाह बैल, गामक दुख छा (of one who wedded an abandoned woman) the ojhá married for the pleasure of the village.

बोझार, incantations.

बोँठव, *v. n.* to rest or lean upon.  
also बोँठवि बैस.

बोठ, the lip.

बोत (1), a screen, a curtain, any intervening object which obstructs the view.

बोत (2), बोतव, बोतविँ, बोतउँ *adv.* there, in that place: hence "then and there".

बोताव, *see* बा.

बोदार, *v. a.* to skin, to flay. *Also* बोदारि रे.

बोदिन, *adj.* relating to that day. (बो, that, and दिन, a day).

बोन, *adj.* own, peculiar. बोनके बोन, in proper shape. (*Sal. VII.*)

बोना, *adv.* otherwise.

बोर, limit, end, side, direction ; hence, the other side, or end. *In Vid. XXXVIII, 5, the night is represented as the Ocean, of which she could not see the other side: 2. a face, an eye. Often बोरा and बोरे for metre.*

बोरसिबर, (*English*) an overseer.

बोसार्ति, ( *ولائي* ) *adj.* English, European.

बोसाना, reproach, chiding.

बोसरवा, बोसारा, the outer veranda of a house.

बोहि, *pro.* = बो that.

बोहो, *emphatic for* बोहि, *q. v.*

## बो

बो (1), *conj.* and.

बो (2), for बो (2) *q. v.*

बोँघाव, *v. n.* to be sleepy, to doze.

बोघारव, sleepy.

बोँघो, sleepiness, dozing.

बोखव, a drug, medicine. (*Vid. II, 10, बोखवो, even from medicine.*)

बोखट, *adj.* deserted. (*Vid. V, 3.*)

बोताव, *see* बा.

बोन्व, *v. a.* to cover, to conceal ; बोन्व पड़व, *see* पड़व.

बोन्वो, a toe-ring with tinkling ornaments attached.

बोर, *conj.* and, also.

बोरा, (बामलक), Emblic Myrobalan, the name of a tree.

बोवव, = बोखव, *q. v.*

## क

कर, करल, *see* कर.

कबो, *pro.* any one, some one. कबो न, no one.

कबोन, *inter. pro. Adjectival, and Substantival, who? what?*

कँवल, a lotus.

ककड़ो, a cucumber.

ककर, ककरा, ककरें, *see* के.

ककरऊँ, ककरो, *pro.* any one, some one, *also* *genitive of* केयो, any one, some one.

कहा, a paternal uncle.

कखन, कखने, *adv.* when ?

कगता, (کَگتا), paper.

कगनिष्ठा, the elevated bank of a river.

कगवा, = काग, *q. v.*

कंक, a beggar.

कंकल, कंकन, gold ; a bracelet, an anklet. *Prov.* बर मरि गेल, कंकन ठामें, the bridegroom is dead, but the bracelets are still (worn by his widow).

कचहरौ, an office, place of business, "cutcherry".

कचे, कचा, (*fem.* कची), *adj.* immature, unripe ; false, untrue.

कची बोल, a falsehood.

कजलि, collyrium, a black dye for the eyes, *more usually* काजर, *q. v.*

कंचन, gold. कंचन गिरि, a mountain of gold.

कंचु, कंचुक, a woman's vest, or bodice.

कंजल, born in a lotus, Brahmá.

कट (1), a promise. *In Vid. LXII, 1, it is said to be composed of the first (क) and eleventh (उ) consonants.*

कट (2), *v. n.* to be cut. *The active form of this verb is काट or कटाव qq. v.*

कटनिहार, one who cuts, a reaper.

कटनौ, the act of cutting. The quantity cut at one time, or in one task.

कटसरि, a necklace, a necklet.

कटहर, the jack-fruit tree ; *Prov.*

माह कटहर खोठ वेल, *in order to eat jack fruit properly, the lips have to be oiled ; here, a man is alluded to, who is counting on his chickens before they are hatched, and the proverb means, the fruit is still on the jack-tree, and yet he has already oiled his lips.*

कटाव, *v. a. 3rd past, कटौलक, or (Musalmán) कटौलकै: cf. कट (2):* to cut, to divide.

कटारब, the act of cutting.

कटाच, an ogle, a side-long look, a glance.

कटार, a knife, a dagger.

कटि, the loins, waist, hip ; *Prov.*

नव जोगी कौं कटि में जटा, a new ascetic carries his matted hair on his loins, i. e., does not know how to dress himself ; कटि नहीं चलेहि, केराक भार, he can't move on account of the (weight of his own) loins, (and yet he attempts to carry a) load of plantains.

कटिते, कटेत, *see* काट.

कटु, *adj.* bitter ; *subst.* a bitter saying.

कटौलकै, *see* कटाव.

कठ, hard, difficult ; कठ जीव, hard to kill, *lit.* hard-lived.

कठिन, hard in substance : hard, difficult : (*of embraces*) strong, warm : distressed, in affliction.

कड़ड़ा, cow-dung, found in the forest, and not made into cakes, used for fuel. *See* मोरडा, मोरहा, चिपरी.

कड़ुरि, a plantain, a plantain tree :  
*noted for its softness, hence prov.*

कड़ुरि माख पर सिनुषा चोच, even a  
scraping shell is sharp enough to  
cut a plantain tree = kick a man  
when he's down.

कड़ुहर, (Skr. कङ्कहार), the water-lily.

कड़ु, (fem. कड़ुर) *adj.* bitter, harsh :

कड़ुर बेन, a harsh saying.

कंठक, a thorn, a spine. कंठक मॉह,  
in the midst of thorns.

कंठ, the neck.

कंठहार, a neck-lace.

कत, (1), *adj.* how much ?, how  
many ?, how great ? ; *hence* many,  
various, different.

कत, (2), *see* कतय.

कतर = कतय, *q. v.*

कतय, *adv.* where ? *In poetry, when  
there are more than one कतय, in  
one sentence, all but the first may  
become कत. Also indefinite, some-  
where, anywhere.*

कतरनाच, one who cuts sugar-cane  
into small pieces, to feed a sugar-  
press.

कतऊ, कतऊँ, *adv.* anywhere, some-  
where.

कवे, कवेक, कवेकौ, *adj.* how much ?, how  
many ?, *hence*, much, great many.

कवे मोडँ, *adj.* which of (two, or  
more) ?

कवा, a word, a story : a song.

कबो, कबौ, कबोला, कबौले, कबौलय,  
*see* कौ.

कदम, कदं, a *kadam* tree.

कदलौ, a plantain, a plantain tree.

कदवा, mud, filth.

कनक, gold, कनक त्रिरि, a mountain  
of gold : *also adj.* golden.

कनची, a side-long glance, a leer,  
ogle ; *Prov.* दुइवक रसिचा, कन्हार  
पर कनची, he is a fool of a lover ;  
he ogles his sweetheart in a dark  
room.

कनगुरिषा, the little finger.

कनडेरिषा, (कान one-eyed, डेड one and  
a half), *adj.* having half-closed  
eyes. *Instr.* कनडेरिई, *adverbially* ;  
with half closed eyes.

कनपट्टी, the temple of the head.

कनवा, a narrow drain or channel for  
leading water from a main chan-  
nel or पैनि.

कनसुपट्टी, a square winnowing bas-  
ket, with only three sides : the  
grain to be winnowed falling  
through the open side.

कनचा, (fem. कनचौ) *adj.* one-eyed :  
*Prov.* कनचौ बिलार के घरे बिकार,  
a one-eyed cat must hunt at  
home, i. e. those who can't go  
out of doors, must work at home.  
कनचौ गाय के बिन बधान, a one-  
eyed cow seeks a separate enclo-  
sure, i. e. those in misfortune  
seek to be alone ; कन्हारा न कनचा  
राजा, a one-eyed man is king  
amongst the blind.

कनिरक, *adv.* for a short time.

कनिक (1), *adj.* a little, small.

कनिक (2), कनिका, कनिके, *see* के.

कनिसार, a furnace for parching  
grain, (सार = माला). *There are  
generally one or two in a village,  
and the owner charges for the*

*labour of parching; hence the*  
*prov.* जौ जरि गेह, मार ला बान्हल  
ही, the furnace owner has over-  
burnt my barley, and has tied me  
up for the fee, *i. e.*, adding in-  
sult to injury.

कनौक, कनेक, = कनिक (1), *q. v.*

कनेक चलाव, throbbing.

कनेचौ, a damsel, a bride.

कने, कनेत, &c. *see* कान, to weep.

कण्ड = कंड, *q. v.*

कन, a beloved one, a lover, a hus-  
band : *adj.* darling, beloved, love-  
ly. *Frequently* कने for metre.

कंदर्प, the god of love.

कन्या, a damsel, a girl.

कन्हा, the shoulder.

कन्हैया, *Braj.* a name of Krishna.

कपटौ, deceitful, treacherous.

कपड़ा, cloth : clothes, a suit of  
clothes (*consisting of five articles.*  
*See Chrestomathy, p. 19, note.*)

कपाव, *v. a.* to cause to tremble; *Prov.*

घर पैसव, जौव कपाव, you would  
commit house-breaking (*Lit.* enter  
a house), and you have your legs  
trembling under you.

कपार, the forehead : fate.

कप्पा, a small kind of cloth worn by  
the poor round the waist.

कपस, phlegm.

कपज (قبض), possession : a writing  
of receipt, a rent receipt.

कवच, a headless trunk.

कवड, कवडै, *adv.* ever, at any time.

कवड न never.

कवि, a poet.

कवित, कवित, a poem.

कविराज, a king of poets. (*Vid.*  
XXVIII, 7. कविराजे *for sake of*  
*metre*) : a doctor.

कबूल, (قبول), the act of confessing,  
confession.

कसर, the waist.

कसरसायर, a carpenter's shop, in  
which both iron and wood-work  
are done.

कसरिया (1), a blanket; *Prov.* इन  
होड़ी, जौ कसरिया होड़े, *a man was*  
*once bathing, and was caught by*  
*an alligator by his blanket, his*  
*friend called out to him to let go*  
*the blanket, but he could not as*  
*he was entangled in it, hence he*  
*exclaimed, I'll let go the blanket,*  
*if it will let go me.*

कसरिया (2), one who wears a blan-  
ket, a labouring man.

कसरौ, a blanket : the fibrous sub-  
stance of a jack fruit, in which  
the edible seeds are embedded.

कमल, a lotus. *The flower-bell of*  
*this aquatic plant is supposed to*  
*be continually haunted by bees.*  
*It is also supposed to only open*  
*in the day and to close itself at*  
*night, being thus the reverse of*  
*the कुमुद or Waterlily. Bees are*  
*supposed to be frequently impri-*  
*soned in the closed lotus bell*  
*during the night. It is frequently*  
*compared to a woman's eyes, face,*  
*hands, or feet. Common com-*  
*pounds are कमल कोच, or कमल*  
*कोच, a lotus bell. कमल नयन,*  
*(applied to a woman) lotus-eyed.*

कमल मुखि, (*fem. applied to a woman*) lotus-faced. कमल खर, the lotus-bee, *i. e.* the lotus loving bee. In *Vid.* XLIII, 5, *Rādhā* compares herself to a lotus flower withering in the bitter *Nim* basket of separation.

कमला (1), *Lakshmi, the consort of Vishnu; the latter became incarnate as Krishna.*

कमला (2), the river *Kamlā* in *Tirhut*. कमलापति, the Lord of *Lakshmi* (*see* कमला) (1), *i. e.* *Krishna*.

कमवाव, *v. a.* to get weeding done: (*doubly causal*), to have a field weeded.

कमवारव, the having a field weeded.

कमजर, (*English*) a Commissioner.

कमसलाह, (*fem. •सलाहि*), (कम •सला), untrue, not genuine.

कमाव, *v. a.* to weed a field: to serve.

कमारव, the weeding of a field.

कमान, a bow, (the weapon).

कमार, a blacksmith.

कमापुत, a working member in a family, a bread-winner.

कमैनी, the act of weeding a field: a job of weeding.

कंपनी, (*English*) "the Company," the Government of India.

कंबल, कखर, कखल, a blanket. *Prov.*

ज्यों भीजे त्यों कखल भारी, the more a blanket is allowed to become moist, the heavier it gets, *i. e.* delays are dangerous.

कय (1), *pro.* several, many.

कय (2), कयल, कयलान, कयलन्हि, and कयलि, *see* कर (1).

कर (1), *v. a.* The following forms are found. 1 *Simp. Pres.* करै: 2

*do.* कर and (*Pseudo-Skr.*) करसि:

3 *do.* कर, करे, करय, कर, and करयि:

2 *Imperat.* कर, करइ (*Fem.* करहि)

करउ, कर, कर, करिए, करिरे, and

करिय: 3 *do.* करयु: 1 *Fut.* करव:

2 *do.* करव, करवै: 3 *do.* करत, करताव:

*Pres. Part.* करैत (*Fem.* करैति), and

कररत, (*F. 87, gives the Kanauj*

करत): 1 *Past.* कैलउं, and vul-

garly, कैली: 2 *do.* कैलव, कैलउं,

कैल, &c.: 3 *do.* कैल (*Fem.* कैलि),

कयल, करल, कैलन्हि (कय०, कर०, &c.)

and कैलनि (कय०, कर०, &c.) *Indecl.*

*Part.* करि, करी, करिए, कै, कय, कर, कं,

कैकं, &c.: To do, to act, कि करव खप

(*Vid.* LXXXVIII, 4) what shall

I do with silent prayer, *i. e.*, such

prayer is useless, दैम कर, to

bite, मन कर, to desire: to com-

mit (a crime): to make, खचिब

कय (*Vid.* LI, 3.) making more,

hence honouring, *cf.* *English* "to

make much of a person": to put,

to take, मोइ कर, to take in one's

lap, दूरि कर, to put aside: to say,

नहिं नहिं कर, (*Vid.* XXVIII, 5)

to say "nay, nay". इन इन कै कं,

moment by moment. करै or करव

चाह, to wish to do. करै or करव

लाग, to begin to do.

कर (2), (*old. Instr.*, *Vid.* XXXII, 1,

करि) the hand. कर घर, to take

the hand, (*as of a blind man*)

कर तल, the palm of the hand,

also under the hand: कर जोर to

clasp the hands in submission, or



reverence : a tax : the hollow stalk of the *Munji* plant.

कर, (3) *sign of the genitive case.*

करहत, *see* कर (1).

करजा, (قرض), a loan, debt.

करत, करति, करति, करतु, *see* कर (1).

करधनी, a girdle.

करनैल, (*English*) a Colonel.

करपूर, camphor.

करव, (1) the act of making.

करव, (2) करवै, *see* करव.

करम, an action, a good action ; fate,

*F.* 25, करम भेल निखड़, fate be-

came intolerable ; *Sal.* VIII, करम

करम नहिं बचतै, (our) fair fame

will be destroyed, *lit.* faith and

fate will not escape : करम करम सँ,

a form of oath, by my faith and

fate : करम में लिखल बलि, it is

written in my fate.

करमहिन, करमहीन, *adj.* abandoned

by fate, unfortunate.

करव, *see* कर (1).

करववह, *see* कराव.

करसि, (1) *see* कर (1).

करसि, (2) dried cow-dung.

करह, करहि, *see* कर (1).

करार, (قرار), a promise.

कराव, *v. a. (causal).* The following forms may be noticed. 3 simple

*Pres.* करावे : *Pres. Part.* करवैत :

2 *Fut.* करववह, करैवह : *Past Part.*

कराबोल. To cause to do.

करि, करिष, *see* कर (1).

करिषा, *adj.* black ; dark ; darkblue.

करिर, *see* कर (1).

करिबोन, करिबोह, *adj.* blackish.

कारका, *adj.* black.

करिगवाह, one who irrigates with a *Karin* ; *see* करीन.

करी, *see* कर (1).

करीन, a spoon-shaped lever for irrigating fields.

कर, कर, *see* कर (1).

करवारि, a rower.

करव, *adj.* pitiful ; mournful.

करकरस = करव.

करे, करै करैत, करैति, *see* कर (1).

करैक, *F.* 26, *gen. sing. of करै oblique, verbal noun of कर (1), q. v., भोजन करैक चारै, plates for eating, lit. of doing eating.*

करोड, *adj.* lying on the side, or arm. करोड बस, to fall sideways.

करनफूल, करणफूल, a plant, the *Mimosa sirisha* : an ear-button.

कर्तव्य, *adj.* necessary to be done, proper.

कल, a hand = कर (2), *q. v.* ; कल जोरि, with hands clasped in submission or reverence.

कलकत्तेवाले, *adj.* of or belonging to Calcutta.

कलहर, (*English*) a Collector.

कलम, (قلم), a pen.

कला, beauty, brilliancy. *adj.* beautiful.

कलावत, (*fem.* •वति), *adj.* possessing beauty, beautiful.

कलाल, a dealer in spirits.

कलित, *adj.* adorned.

कलौ, a bud, a young shoot.

कलेस, pain, trouble, suffering, a pang.

कलोल, a wave : joy, happiness : a noise.

कसौ, a meal: the main meal of the day: dinner.

कसर, a beggar.

कवारन, (قوارند), parade of an army or regiment.

कस, *v. a.* to tie, to tie tightly, to bind.

कसब, the act of tying, a tie.

कसनि, a woman's bodice.

कसबिन, कसबी, कसबीन, (كسبي), a strumpet, a harlot.

कसरेस, a miser.

कर, *v. a.* This verb is nearly regular. The following forms may however be noticed. Pres. Part.

करैत & करहत: Past Part. करल: 3 simple Pres. करयो: 2 Imperat.

करिऊन for करलहि, कऊ, & कल, Indic. Part. कहि To speak, to say, to tell. Vid. XXXI, 2,

कहिच न जार for करल न जार, it has not been said, is untellable. Vid. XXXIII, 5, कहिच न पारिच, I cannot tell. कहिच is an old form of the past participle closely connected with the Prākṛit ppp.

कहिचो: it is here used in the sense of a verbal noun. In Vid. XXXIV, 7, ताहि कहय किच बाधे, what hindrance is there in telling it, कहय is for the oblique verbal noun कहे in the locative case. See gram. § 189.3. Sal. XIII, चोरीक

हाल कहि देव, I will tell the facts of a theft, कहि दे, meaning to tell, cf. id. XXI, जवाब कहि दे, to answer. कहे लाम, (id. XIV,) to begin to say.

करहत, Pres. part. of कर, for करैत Vid. XXXII, 4, करहत, Instr., by relating, or betraying (a secret)

करब, the act of speaking, speech, a saying.

करब, see कर.

करल, the act of speaking. Sometimes emphatically करलौ even the telling.

कहाँ, adv. where? कहाँ लामि, how far?

कहिच. see कर.

कहिचो, कहिचो बेरि, adv. ever. कहिचो न, never.

कहिचो, speech, a saying; a word, a tale: news.

कहिऊन, see कर.

कऊ, see कर.

कऊँ, old and poetical sign of the accusative, as in F. 8.

काँ, old case sign of the accusative.

काँकरि, a cucumber. Prov. एक हाथक काँकरि, नौ हाथक बीया a cucumber only one cubit long has an offspring nine cubits long, (cf. the parable of the seed of mustard).

काँस, the armpit.

काँच, काँचे (Sal. 2, & 16), immature, unripe, raw; fresh, green.

काँचन, gold.

काँचौ, the mucus of the eye.

काँट, a thorn, a spine.

काँटी, a peg, spike.

काँति, beauty, (= काँति *q. v.*)

काँध, the shoulder.

काँप, *v. n.* to shake, to tremble.

काँपन, the act of shaking: trembling.

काँपव, = काँपन, *q. v.*

काम, (*fem.* कामि), or कमवा (*fem.*

कमिवा), a crow, *which is in poetry taken as the type of a black bird with a harsh voice; in contradistinction to the Koil. See कोरल.*

कामज, (کاغذ), paper; a written paper, a document.

कामा (*Mars.* 1,1) = काम, *q. v.*

काच, काच कौच, mud, filth.

काह (1), *v. n.* to make excuses, to excuse oneself.

काह, (2) a small cloth worn tightly round the hips and, passing between the legs, tucked in behind. *Sal.* 17, & 20, काह लगा, to tie such a cloth.

काह, a tortoise.

काज, (*frequently काजे for the sake of metre*), what must be done, duty, नीक काज virtue; the necessity of using, business, *Vid.* XXXVIII, 7, चागिक काज, fire must be used, there is work for fire to do; object, desire, *Vid.* XXV, 1, नहिं होर काज your object or business will not be accomplished: reason, *Vid.* IV, 2, बिनु काज, without reason: use, usefulness, कोन काज, of what use? कोनो काज, of any use: work, action, *Vid.* XXIV, 3, काज सखी सँ on account of the action and her friends, on account of the nature of the deed and the presence of her friends.

काजर, soot, lampblack: collyrium, a dark unguent for enhancing the brilliancy of the eyes.

काजल, a working member in a house; a bread-winner.

काट, *v. a.* *The regular pres. part. would be काटैत, Sal. however gives (XI) कटैत, & curiously enough (XX) the Bangálí कटिते, which is so far as I am aware an isolated example of the form, to cut, divide: to cut off: (in Arithmetic, to deduct, subtract, Vid. LXIII, 3, चलिख काटि चारि, having deducted four from forty: id. 5, सठि काटि दस, having deducted ten from sixty. Sal. XI, सेह काट, to dig a burglar's mine or hole. id. काटै लग्न, to begin to cut.*

काटव, the act of cutting, &c.

काटा, *adj.* bitter, astringent.

काठ, wood; a plank.

काड़ा, an anklet.

काड़ावना, (*Skr. ज्व*), *v. a.* to boil, stew, digest.

काड़ावनाएव, the act of boiling, &c.

कात, a side, a direction: a border, a margin.

कादव, कादो, कादो, mud, filth.

कान, (1) *v. n. Pres. Part.* कनैत, to cry, to weep.

कान, (2) the ear. *Vid.* XXII, 1, कान सुनलि for कान सँ सुनलि, I heard with my ears. *Vid.* LIII, 2. काने, for sake of metre.

कान, (3) *adj.* one-eyed, blind of one eye. *cf.* कनहा & काना.

कानन, a wood, a grove. *Vid.* LX, 1. कुसुमित कानन, the wood is full of flowers; *where Rádhá compares herself to a flowery grove; see कुसुमित.*

कानन, the act of crying, *or* weeping.

काना = कान, (3) *q. v.*

कानि, anger.

कानि, beauty, loveliness.

कान्ह, (1) a name of Kṛishṇa: *Hence in general*, a beloved one.

कान्ह, (2) the shoulder.

काम, *Instr.* कामे, love, desire: the god of love, *who is considered a model of manly beauty.*

कामदेव, the god of love, *see* काम.

कामधेनु, a fabulous cow, supposed to milk whatever the milker desired.

(*Vid.* XVI, 8), *her husband is the bull which S'iva rides, see* पति, ता पति, & फल.

कामिनि, a lovely woman; a pretty girl: a darling.

कायस्थ, a man of the Kayasth class.

कार, कारण, a deed, action; business.

कारण, a reason, a cause; कोन कारण, why.

कारनौ, a patient, a sick man. *Prov.*

वेदक घोड़ कतउं वे कारनौ चले, does a doctor's horse move unless there's a patient? [*ugly.*]

कारि, *adj.* black, dark, dark-blue;

कारिकण्ड, कारौकण्ड, *or* कारौ कंतु one having a dark blue neck, *an epithet of S'iva*: the name of the nephew of Salhes (*Sal.* XX.)

कारि कमल, कारौ कमल, a kind of lotus having a dark-blue flower. (*Skr.*

बौलोत्पल.)

कारौ = कारि, *q. v.*

कार्तिकेय, a name of Skanda, the god of war.

काल, (1) time, death, destruction.

काल, (2) (*P.* 19), = काल, a famine

काल कूड, name of a deadly poison swallowed by S'iva at the churning of the ocean.

काहि, *adv.* to-morrow, yesterday.

काहि, काहौ, *see* के.

काऊ, *Pro.* any one, some one.

काहे, *see* के.

कि, *see* कौ.

कि, *adv.* why?

किर, *Inter. pro.* what? = कौ, *q. v.*

किरेक, *adv.* why? किरेकत, because.

किकिचि, that which tinkles, *i. e.*, a girdle of bells: an anklet.

किचिखो, *pro.* anything at all.

किहु, *pro.* anything, something.

किहु न, nothing.

किन, *v. a.* to buy, to purchase, *but see* कौन.

किनव, the act of buying, *or* purchasing, *see* कौनव.

किरन, a ray, (of the sun or moon).

किरपा, pity, mercy.

किरपाल, *adj.* pitiful, merciful.

किरिषा, an oath; *a most solemn oath is on one's son's head, and a liar will only take this oath when he has no son, hence the proverb*, जर मैं बड न, बाहर वेडा किरिषा, He hasn't even a wife in his house, and, abroad, he swears by his son's head

किरिषामंत, *adj.* performing all necessary religious actions, *hence* reputable, of good repute.

किरिन = किरन, *q. v.*

किला, किलय, किलै, *see* कौ.

किसी, a door-bolt : a wedge.

किनलस, a sprout, a shoot : a tendril.

किसान, a cultivator : a field labourer.

कौ, कि, or किर, (1) *interrogative pronoun, adjectival & substantival. As a substantive, it has a declensional or oblique form कसौ, whence are forms like the instrumental कसौ, and ablative कसौ सँ. With the preposition ला, से, or लय, properly the indeclinable participle of ले, to take, it forms a dative किला, किलै, किलय, कौला, कौलै, कौलय, कसौला, कसौलै, or कसौलय, meaning why? which is the usual form of this adverb in Maithili: What?*

कौ, or कि, किर, (2) कौषा, or किरैक, *q. v., adv. why? also used as a simple particle giving an interrogative force to a sentence. E. g. तै कि तनिक गन जार, are therefore his good qualities lost? Vid. XLII, 4.*

कौ, or कि, (3) *conj. either: or. कि ... कि, either ..... or, नहिं ..... कि नहिं, neither ..... nor.*

कौ or कि, (4) *conj. that: often used after a vocative expectantly, introducing a direct statement; the words "I say" being understood. E. g. रे बडोहिषा कि तेँचौ मोर मारै, O wayfarer, you are my brother, Vid. LXXIX, 9.*

कौषा, (1) *adv. why?*

कौषा, (2) a box for holding vermillion.

कौंव. कौच, mud, filth = काव, काच  
कौच, *q. v.*

कौड़ा, a worm.

कौन, *v. a. to buy, to purchase. Vid.*

LXXIX, 11 कौनय = कौनै, (tell him) to buy.

कौन्ड *Braj. for कैलुन्ड, see कर (1).*

कौर, a worm; a parrot.

कौरत, fame. glory.

कौरा = कौड़ा, *q. v.*

कौर्नि, = कौरत, *q. v.*

कुराँ, a well.

कुँड़, a pot: तेख कुँड़ (*Letter*) oil and pots, hence means of subsistence, necessities of life.

कुकर, a dog: *Prov. कुकरक पेट घी न पचे, ghi will not digest in a dog's stomach, (but is thrown up), i. e., never trust a secret to a fool.*

कुँकुम, a hollow globe of Sealing-wax filled with red powder, which Hindus throw at each other during the *Holi* festival. On striking any one they burst, & cover him with red powder. *A woman's breasts are frequently compared to them.*

कुच, a woman's bosom or breasts, compared frequently to cocoa-nuts, golden mountains, or the *Kunkum*, see कुँकुम.

कुंज, an arbour, a bower: hence (*Vid. LX, 1*) a lonely place: (*a woman in her courses abstains from any kind of intercourse with men, being unclean*).

कुंजी, a key.

कुड, or कूड, *v. a. to pound, grind; Prov. घर सँ धान नहिं बीबो कुडतौह*

बूझा, she has not even paddy in her house, and the lady would pound (expensive) *chúra*, i. e., do an impossibility.

कुटकौ, a small kind of sandfly = नेन चट, *q. v.*

कुटान, the act or profession of pounding grain; *Prov.* माय करैन्ह कुटान पिसान, बेटाक नाचौ दुर्गादत्त, the mother gets her living by pounding & grinding grain, and has called her son Durgádatta (a name only affected by rich people).

कुटिया, a slice, a portion.

कुटिल, *adj.* twisted : curling.

कुड़िया, *v. n.* to itch.

कुड़ियारव the itch, itching.

कुड़ियारल, itchy.

कुहरा, कुहुर, a mouthful: the act of rinsing the mouth.

कुडल, an ear-ring.

कुंद, a shrub with a small white flower, the double Jasmine.

कुवजा, कुवजि, name of a hump-backed woman, befriended by Krishna.

कुवड़, कुवड़ा, *adj.* (*fem.* कुवड़ि, कुवड़ाहि), hump-backed.

कुमकुम = कुंकुम, *q. v.*

कुमरि, a daughter = कुमारी.

कुमार, a boy, a son, a prince राज-कुमार, a Rájput.

कुमैटौ, (*English*) a committee.

कुमारि, कुमारी, a girl, a daughter, a princess.

कुमुद, कुमुदिन, कुमुदिनि, the water lily. *A flower which is supposed to open only under the rays of the*

*moon, and to remain closed during the day time. It is hence frequently contrasted with the lotus, see कमल.*

कुंभ, a water jar : the forehead, गज-कुंभ, an elephant's forehead.

कुंभकरव, कंभकरन, Kumbhakarna, the brother of the demon Rávana.

कुंभतनय, *Lit.*, the son of a pitcher. Name of the celebrated saint Agasti, or Agastya. *He is said on one occasion to have swallowed the ocean, which is hence called his food. (Vid. XVI, 6).*

कुम्हड़, कुम्हड़ा, the sweet pumpkin.

कुम्हरा, a man of the Kumhár or potter caste; *Prov.* निचिंत खुले कुम्हरा, मटिया न ले जाय चोर, a potter sleeps secure, for no one will steal clay, i. e., *Vacuus viator.*

कुम्हार, (*Fem.* कुम्हेनि) a potter: *Prov.* तेछौ बैल खा कुम्हेनि सत्तौ, for the sake of the oilman's or the potter's wife becomes *suttee*, i. e., she interests herself in other people's affairs. See कुम्हरा.

कुम्हिलाव, *v. n.* to blossom.

कुम्हिलारव, the act of blossoming.

कुरयौ, a kind of pea or vetch which seeds in December; (*Dolichos biflorus*).

कुरौ, the act of rinsing or washing the mouth: *cf.* कुदुर.

कुल, a family, a race.

कुलजानि, *adj.* born in a family. (*Vid. LXXX, 2*) ककर कुलजानि, born in whose family?

कुलिश, the thunderbolt: adamant.

कुस, the *kus* grass.

कुशल, *adj.* in good health. *More usually subst.* welfare; (*Letter*)

कुशल हेस, welfare.

कुसिन्धार, the sugarcane.

कुसुम, a flower, a blossom: a woman's courses.

कुसुमाकुल, a collection of flowers.

कुसुमित, flowery: (*of a woman*) in courses. *In Vid.* LX, 1, there is a play on the double meaning of the word, see कुंज & कानन.

कुशेचर, *v. n.* to spread *kus* grass.

कुशेचरि दे to make a bed of *kus* grass by the side of some sacred spot, vowing not to leave it until one's boon is granted by the gods.

कुस, mist, fog.

कुंज = कुंजी, *q. v.*

कुट, *v. a.* to grind, pound, see कुट.

कूद, *v. n.* to leap, jump; *Prov.* बैल न कूदे, कूदे तंगी, a bullock does not leap, but his load does.

कूप, a small dug well with no masonry about it; *Prov.* गंगा काहेति कूपक दोषाद, when he has the Ganges close to him, he bewails the want of a well, *i. e.*, the more we get the more we want.

कूर, a heap of dried grass: sweepings, dung.

कुरी, gargling; *cf.* कुकुर, कुरी.

कुल, a family = कुल, *q. v.*

कुतारब, *adj.* having one's wishes satisfied.

कृपा, pity, mercy.

कृपामति, *epithet of Rām*, the path of mercy.

कृष्ण, the god Kṛishṇa, whose amours

with Rādhā are described by Vidyāpati.

कृपिन, a miser. *Prov.* कृपिन कोटली, चानभन, दूनू एक रुमान-उकैत में सुख उपजात, बैचत निकसत प्रान, which will not bear translation.

कृषि, cultivation; a field.

के, (1) *interrog. pronoun.* (*nom.* के, *acc.* कनिका, काहि, ककरा, or केकरा; *Instr.* कनिके ककरे, or केकरे; *gen.* कनिष, ककर, or केकर; कहे is sometimes found for काहि): who? काहि *adverbially*, why?

के (2) *for कैं, q. v.* [of केचो. केचो, even any one *emphatic form* केचो, केन, केदुड, *indef. pro.* some one, any one, सभ केचो, every one, all, केचो न, no one, (*Vid.* XIII, 2) पुरब सुखत फल केदुड पाबोत, (if) any one will obtain the fruit of former virtuous acts: some one, a certain one, (*Vid.* LXVI, 9) केचो कहेसीतल चंदा, there are some who call the moon cool: केचो ..... केचो, some ..... others: one ..... another.

केचोरी, the bed of a garden.

केचोला, name of king Blím Sain's fort, (*Sal.* XIX.)

कैं, sign of the accusative case.

कैंत, a whipping, flogging, caning.

केतना, (*Hindí* कितना) *F.* 30, how much?

केदली, a plantain fruit, or tree, see कदुरि.

केदुड, some, any one; see केचो.

केन, (1) *adv.* why.

केन, (2) *interrogative indefinite pronoun*, any one ?

केवल, *adv.* only.

केर, sign of genitive case.

केरा, a plantain, *see* कड़रि.

केल, *v. n.* to play, sport ; to caress, to dally.

केलब, dalliance.

केला, a plantain, *see* कड़रि.

केलि, (1) play, sport ; caresses, amorous dalliance.

केलि, (2) *Indecl. part. of* केल, *q. v.*

केवाड़, केवाड़ौ, a door, *as distinct from* दुआर, a doorway. *The word for door is केवाड़, and never दार or दुआर. (Vid. XXVIII, 3) बजर केवाड़ लमार दे, to fasten a door tightly ; (Vid. LXXVII, 1) केवाड़ होड़ारल, he opened the door ; (Sal. XIII,) केवाड़ खोलि, having opened the door.*

केवल = केवल, *q. v.*

केस, केस, hair. केस पास, केसक पास, a head of hair, locks of hair.

केसर, a fragrant kind of flower : a filament, hair.

केहन, *adv.* what like : how, why ; (*Vid. LXXXI, 1*) तनिहं केहन बिबाह, how can there be a marriage to him, how can he get married.

केऊनौ, the elbow. केऊनौक नीचा the forearm.

केहन = केहन, *q. v.*

केहरि, a lion.

कै (1), the sign of the accusative case.

कै, (2) *adj.* how many.

कै (3) *see* कर (1).

कै, the sign of the accusative case.

कैली, a pair of scissors.

कैतुक, curiosity, interest.

कैनिहार, a doer.

कैल, कैलकै, कैलहि, कैली, *see* कर (1).

कैसे, *adv.* how ?

को (1) (*F. 59, &c.*) sign of accusative (*Hindī*).

को, (2) (*F. 35, &c.*) *Hindī inter. pro.* = के, (1) *q. v.*

कोर, *pro. indef.* = केसो, (*for Hindī कोई*).

कोररौ, (*fem.* कोररिनि) a man of the Koirī caste ; *Prov.* कोररौ कुम्हार बास न पावे, बाभन चाँडा भन, a Bābhan demands (and gets) wheaten flour, in a house where a Koirī or a Kumhār will not get even a lodging ; ब्राह्मन नाचै कोररी देखै, a Brāhman dances, and a Koirī is looking on, *i. e.*, things are topsy-turvy.

कोरल, (*fem.* कोरलि) the Indian cuckoo. *The song of this bird is supposed to be an incitement to love, cf. काम*

कोरला, charcoal.

कोउ, *indef. pro.* any one, some one.

कोकिल = कोरल, *q. v.*

कोख, a treasure, (*Vid. XVI, 6*), the treasure of the pearl-oyster is the pearl. *See* तनय, बसन, and कुंभतनय : a receptacle : *cunus* : the womb : the bell of the lotus.

कोटि, a *kror*, ten millions, 10,000,000 : hence, innumerable :

कोटिउँ, even by ten millions.

कोठौ, a grain-chest.



कोड़, *v. a.* to dig. *Prov.* खेत भाड़े  
चारि कोड़ी, the field is flooded,  
cut its boundary embankments,  
*i. e.*, passion must have a vent.

कोड़ि, a leper : *adj.* lazy.

कोड़िया, leprous ; a leper : lazy.

कोड़ी, leprosy. *Also adj.* leprous.

कोतवाल, a watchman, a *chaukidār*.

कोतवाली, the beat of a *chaukidār*,  
the district for which a *chaukidār*  
is responsible : the office of a  
*chaukidār* or watchman : the pay  
of a *chaukidār* : the subscription  
or tax paid by the members of a  
community to pay a *chaukidār*.

कोदरिवाह, a worker with a *kuddālī*,  
(*see* कोदरि) a digger.

कोदार, कोदरि, a *kuddālī*, a kind of  
hoe or mattock used for digging.

कोरा, a small cereal grain, *Paspalum*  
*scrobiculatum*, which ripens in  
the autumn.

कोन, *interrog. pro.* (usually *adjective*)  
what ? who ?

कोना, *adv.* how ?

कोना, *pro.* any.

कोप, anger, rage. (*Vid.* XLII, 1),

कोपझं, even in anger. [ful, delicate.

कोमल, *adj.* tender, youthful, grace-  
कोमलै, youthfulness.

कोर, a boundary line : the lap ; *Prov.*

कोर में नेना, नगर में कोर, the boy is in  
his mother's lap, and they are cry-  
ing search in the city.

कोरठ, (*English*) the Court of Wards.

कोरा, the sloping bamboos which  
form the main body of a roof,  
crossed and held together by  
horizontal *battis* (*see* बत्ती).

कोला, a plot of land, a subdivision  
of a field. कै कोला हैक, how many  
plots are there (in that field) ?

कोल्ह, an oil-press ; *Prov.* देह करी  
जाय नहीं बरदा, कोल्ह चाटे जाय, the  
bullock won't eat oil-cake, when it  
is given to it, and yet goes and  
licks the oil-press ; stolen goods  
are sweet.

कोस, a *kos*, two miles : *Prov.* कोस  
छा मारि, (men dispute) about  
(the distance in) a *kos*, (and come  
to) blows, *i. e.*, what dire events  
from trivial causes spring : (*Sal.*  
XI) दुर चारि कोसक बोच है, from  
a distance of two or four *kos* : (*id.*  
12) चारि कोसक तर है, having  
passed over four *kos*.

कोष = कोख, *q. v.*

कोष, a pond, a tank. The water of  
a tank : *an old word not used*  
*now-a-days except in women's*  
*talk.*

कोषवर, a bridal chamber.

कोषा, (1) a kind of small earthen pot.

कोषा, (2) *v. n.* to splash (*of water*).

*An old word, not used in common*  
*talk.*

कोषारब, a splash.

कोषा, a crow (the bird) : कोषा  
उड़ान, the flying of a crow, a  
straight line, "as the crow flies."

कोखन, *adv.* at any time.

कोड़ि, a cowrie, a small shell used as  
money : money.

कौतुक, joy, pleasure, enjoyment.

कोन = कोन, *q. v.*

कोनि परि, on whom ?

कोने, *adj. pron.* = कोन, *q. v.*

बौर, (*Skr.* बौर), a mouthful.  
 बौरह, skilful, clever.  
 बौखुन, a marvellous jewel, produced  
 at the churning of the ocean, and  
 suspended on Kṛishṇa's breast.  
 ब्या, (*F.* 59) (*Hindī*), why?  
 ब्योट, a man of the Kaivarta or fisher  
 caste.  
 क्रिपा, mercy, pity.  
 क्रिपाह, *adj.* merciful, pitiful.  
 क्रीड़ा, sport, play: sexual inter-  
 course.  
 चक्ष, a moment, an instant.  
 चत, a wound.  
 चति, loss, damage.  
 चय, destruction.  
 चेन, *v. a.* to pardon; *cf.* चेन.  
 चेनब, the act of pardoning, pardon.

### ख

खरबा, *oblique form of* खारब, *q. v.*  
 खकड़ी, chaff.  
 खन, a bird: a star.  
 खनपति, the lord of birds, Garuḍ: the  
 lord of stars, the moon; the son  
 of the moon (*Vid.* XVIII, 7) is  
 the pearl.  
 खमी = खमी, *q. v.*  
 खंजन, a small kind of wagtail  
 (*Motacilla alba*), to which the  
 pupil of the eye of a beloved one is  
 frequently compared.  
 खटतुबस, *adj.* slightly acid: sour-  
 sweet.  
 खटर, a rattling sound.  
 खटार, acidity: dried unripe mango  
 chips.  
 खटाक, *adv.* immediately, on a sudden.

खटिबा, a small bed, a cot; a bed, a  
 couch.  
 खटिक, chalk.  
 खडा, *adj.* acid, sour.  
 खड़वी, a long stiff kind of grass,  
 used as the substratum for  
 thatches.  
 खड़, खड़, any kind of grass, more  
 especially a long kind of thatch-  
 ing grass.  
 खंड, a division, a piece: a country, a  
 continent. *Added to numerals*  
*expletively, e. g., एक खंड, one. सात*  
*खंड, seven (Sal. XII).*  
 खंडित, *adj.* divided, broken.  
 खना, a hole; a ditch, a moat.  
 खदा, खदी, a ditch; *cf.* खाधि.  
 खन, a moment: a time. *Frequent-*  
*ly added to form adverbs of time,—*  
*e. g., खवन, when, तवन, then:*  
*used adverbially, खन ..... खन, at*  
*one time ..... at another time.*  
 खनती, a hoe;—*an instrument com-*  
*monly carried by nāṭ, (Sal. XVII).*  
 खंघक, (खندق), a pit.  
 खपड़ोरबा, the skull, a skull.  
 खप्पा, a cover. [*sage.*]  
 खबरि, खबरिबा, (खबर), news, a mes-  
 संभा, a pillar, a post, the post of  
 the lever of a well, *see* डोह,  
 डबदनि, दीप, and डेंकड़.  
 खन्दा = खंभा, *q. v.*  
 खन्हेली, (*dim.* of खंभा), a small post.  
 खरबी, (खर्च) money for expenditure;  
*Prov.* घर खरबी त सुती निचिंत,  
 when there is money in the house,  
 you may sleep without care.  
 खराबो, खराबोनि, खराब, a wooden  
 slipper, a patten.

हरिवा, *adj.* salt.

हरिद, (خرید) *adv.* bought, purchased.

हरिहान, a threshing-floor.

हरी, chalk.

हरेहा, a hare.

हलिवा, *adj.* empty; *Prov.* हलिवा हाथ मूह नहिं पैस, a man does not lift an empty hand to his mouth.

हवास, (خواس), a male servant; *Prov.*

चोरक संग चोर, पहरक संग हवास, with other thieves he is a thief, but in the presence of the watchman, he is simply a servant.

हस, *v. n.* to fall, to fall down, to stumble. *The usual word for "to fall," in Maithili with or without पर or पड़., e. g., हसि पड़व, "to fall down" = the Hindi निर पड़ना. The Past Part. is used idiomatically in the phrase बेर हसल, it is the afternoon.*

हसन, हसव, a fall, the act of falling; *Prov.* हसनें न लजाय, हसनें लजाय, a man is not put to shame by falling, but by being laughed at.

हसा, a kind of coarse muslin.

हसाव, *v. a.* to cause to fall, to knock down: to toss about: to pitch a tent, डेरा हसाबोल (Sal. X), डेरा हसार देल (id. 18).

हा, *v. a. Past Part.* हारल, हाबोल is rare and incorrect; 1 *retro. cond.* हैतऊँ: to eat; to receive (punishment, abuse, &c.); to enjoy.

हारव, (*obl.* हारवा) the act of eating.

हारवाक जोन, fit to eat.

हाक, an eater.

हारल, *Past Part. of* हा, eaten.

हाँजी or हाँजी, a basket.

हाँजी, a net for holding mangoes or other fruit.

हाजी, a beggar.

हाजि, lack, want.

हाद, a bed, a couch.

हाड़ी, a staircase.

हाता, a ditch, a moat.

हातिर, (خاطر), *prep.* for the sake of.

हाथि, a pit, a ditch; *cf.* हवा.

हाथुर, a heavy eater.

हान, a heap; *often used in the sense of the indefinite article, e. g. (F. 49) बीन्ह कुनैहो हान, they made a committee.*

हानातहासा, (خانه تلاش), a house-search: the searching of the house of a suspected thief by the police.

हानि, an excavation, a mine.

हाप, a cover: a tenure of land in which rent is paid in money.

हापरि, half a broken pot, used as a platter for eating from, or for parching grain.

हानिनि, (خاوند) a mistress.

हान्, हाजी, a pillar, a post.

हाय, (*oblique verbal noun 3rd form of* हा) the act of eating; *Prov.* मुहुवक नीचाँ, बकरी हाय सँ राकव, the Míyā' is a fool, he gobbles goat-flesh like a goblin.

हास, हासा (F. 69), (خاص), special: chief, preeminent.

हिशिर, a fox; *Prov.* छोट हिशिर के मोट नाजड़ि, small foxes have thick tails.

हिवड़ी, (Skr. ह्रस्व, Pr. हिवरी) a vegetable pottage.

हिड़ाव, *v. a.* to spread, to extend;

नजरि दिक्ख (Sal. VII), to extend one's vision, *i. e.*, to gaze in all directions.

विहारेव, a scattering.

विन्न, *adj.* wasted away; thin, lean.

विसिन्धा, *v. n.* to be fretful; to be enraged; to be angry.

विसिन्धारह, fretfulness; rage.

विसिन्धारह, (*Past Part. of विसिन्धा*), fretful, angry.

विसिन्धार, (*fem. •वन्धि*) *adj.* ill-tempered, fretful, peevish.

वीचडि = विचडो, *q. v.*

वीरि, rice-milk.

वीच, anger.

वुज्ज, *adj.* open: (*of a sword*) drawn (*Mars. I. 4*).

वुडा, a peg, a post; *Prov.* वुडाक वल्लं पड्डु विक्क, the buffalo calf lows on account of the firmness of the peg (to which he is tied).

वुन, *v. n.* to be engaged.

वुवसुरनि, (خربصورتی), beauty.

वुरो, the hoof of an animal: *cf.* वूर.

वुसो, *adj.* (خوشی), delighted, glad, happy: contented = वूमो.

वुचरी, splinters of wood for fuel.

वूँटो, वूँटो, an ear-ornament.

वूव, (خوب), *adv.* well, very, very much.

वूर, the hoof of an animal: *cf.* वुरी.

वूमो, (خوشی) *adj.* pleased.

वेड्डो, वेडो, *Mung* (*Phaseolus mungo*), a kind of kidney-bean which ripens in the spring.

वेत, a field: husbandry, *Hindi* *Loc.* वेतडि, in the field (*F. 12*).

वेतमास, वेतमास, (*Skr. माष*), a kind of bean (*Phaseolus radiatus*).

वेतडि, *see* वेत.

वेद, वेद, pain, suffering.

वेप, (1) *v. a.* to cause to pass by: to pass (one's time or life).

वेप, (2) a trip, or journey. The weight of luggage which can be carried at one time.

वेवनहार, वेवनहार, the punter of a ferry boat, *i. e.*, the man who punts: a rower.

वेळाव, *v. a.* 3 *fut. fem.* वेळोनी, (*Ná. 1*), to cause to play, or sport, to play with: to dally. वेळार चमाडर (*Sal. VII.*) they sported madly.

वेळारव, play, sport: dalliance.

वेळाखोन, वेळोना, a plaything, a toy.

वेवनहार = वेवनहार, *q. v.*

वेसाडी, वेसारी, a kind of grain on which bullocks are fed, *hence* *Prov.* तुवक तारी, वैल वेसारी, वामन वाम, कावच वाम, toddy is necessary for a Musalmán, *khesári* for a bullock, mangos for a Bráhmaṇ, and service for a Káyasth.

वेवा, वेवाह, ferry hire.

वेवार, *v. a.* to pursue; वेवारवे<sup>०</sup> विर, to continue pursuing.

वेवारव, pursuit.

वे, a pit, a trench.

वेक, a hedgehog.

वेच, *v. a.* to pull, to draw, to drag.

वेतडि, *see* वा.

वेरान, (खिरात), alms.

वेलाह, (*fem. •वन्धि*) *participial adj.* eaten.

वेरवा, a kind of conserve made from large dried mangos; *see* वामिह.

**बौरा**, the bark of a tree; a pocket, or bundle made by tying up the lower edge of a wearing cloth; *Prov.* बुद्धक कनेबाँ के नी चाना बौरा, a foolish bride takes only nine annas away in her pocket (as a present) (*Sal.* IV) **बहना बौरा बाँधलि**, she tied up her ornaments in the hem of her garment.

**बौरा**, a bird's nest.

**बोँप**, a house, hut; a nest.

**बोस**, the breast-bone.

**बोबी**, the sound produced by clearing the throat.

**बोज**, *v. a.* to seek, to search for.

**बोजव**, a search.

**बोड़**, *adj.* sixteen; (*Vid.* XXIII. 3), there are sixteen śringāras or graces, see **श्रंगार**.

**बोनाठ**, hot ashes; *Prov.* बोनाठे पोखरि चमकाव, can you warm a tank by throwing hot ashes into it?

**बोपड़ी**, (*dim.* of **बोँप**) a hut.

**बोर**, a heap of grain.

**बोल**, *v. a.* to open, unloose, **बोल दे**, to release.

**बोसव**, the act of opening, or unloosing.

**बोसाव**, *v. a. (causal)*, 1 *past fem.*

**बोलाबोलि**, 2 *past fem.* **बोलाबोलि** (*Sal.* XVII), to get a person released.

**बोबा**, one who eats much.

**बोनी**, a severe kind of fever.

## ग

**गर**, (1) *interj.* usually applied to women; lo!

**गर** (2), the body; *Vid.* XIX, 3, **गर साज**, adornment of the body.

**गर** (3), *Hindī* for गेरु, (*F.* 59), see **जा**.

**गगन**, the sky, atmosphere. *Vid.* XXXVI, 8, (*cf. id.*, XXXV, 2, **गगन नकत**) **गगन तारा**, the stars of the sky.

**गंगा**, the river Ganges. *Vid.* LXXVII. 2, *Skr. Voc.* गंगे, O Ganges.

**गहवार**, a man who climbs trees.

**गहिवा**, a tree.

**गज**, an elephant.

**गजबजावटि**, confusion.

**गजराज**, a name of Airāvata, the elephant on which Indra rides, and which is therefore the king of elephants.

**गजवार**, a netter of fish with a गज, or horn-shaped basket.

**गजन**, a destroyer, one who destroys.

**गड़**, *v. a.* to fall, to be thrust into: *Prov.* कानक हसे बाँधि नैं गड़ल काँटी, I was about to cry, when a peg was thrust into my eye, i. e., I got something to cry for.

**गड़बड़ावटि**, confusion.

**गड़ाँच**, a halbert, a pole-axe.

**गड़िवाह**, a *Gāriwān*, or cartman.

**गढ़**, (1) a fort, a fortress, a castle.

**गढ़**, (2) *v. n.* to melt, to be melted; *v. a.* to melt, to dissolve.

**गढ़व**, melting, dissolution.

**गढ़ाव**, *v. a.* to have melted, to cause

to be melted; to have cast (*of ornaments etc.*), (*Sal.* III) मढ़ना मढ़ाव, to have ornaments made.  
 मढ़ारि, hire for making gold or silver ornaments.  
 मढ़ारव, the act of getting anything melted, a melting.  
 मढ़क, an astrologer.  
 मढ़, *adj.* gone.  
 मढ़र, a limb (*of the body*).  
 मढ़ि, gait, a manner of walking: a refuge.  
 मढ़ा, a pair of boards, or sheet of paper, for containing manuscripts.  
 मढ़मढ़, inarticulate utterance; sobbing; broken language.  
 मढ़रि, a kind of autumn rice.  
 मढ़वा, मढ़ा, an ass, a donkey.  
 मढ़िचा, a donkey-keeper; *Prov.* बाप मढ़िचा, पूत ब्रह्मचारी, the father is a donkey-keeper, and the son a saint.  
 मढ़ा, a club, a cudgel.  
 मढ़ी, *see* मढ़ी.  
 मढ़द = मढ़मढ़, *q. v.*  
 मढ़, prose; as *distinct from* पढ़ or पद्य, verse.  
 मढ़ी, मढ़ी, a cushion, a seat; a throne.  
 मढ़, मढ़, a number, a mass: a sign of the plural, *e. g.*, (*Vid.* XVIII, 27)  
 मढ़ा मढ़, the stars.  
 मढ़ी, (غني) *adj.* rich, (*F.* 72).  
 मढ़्या, a tattler, a gossip.  
 मढ़्य, cow's milk.  
 मढ़न, the act of going, going.  
 मढ़ाव, *v. a.* 2nd *Past.* मढ़ीसव; to cause to go, to pass (*time &c.*), *e. g.*, राति मढ़ारव, to pass the night.

मढ़ारव, the act of passing (*time &c.*).  
 मढ़ार, मढ़ारी, मढ़ाव, *adj.* inhabiting a village: rustic: a fool, foolish.  
 मढ़ैचा, living in the village, tame (*opposed to* मढ़ैचा, wild); also मढ़ार.  
 मढ़ीसव, *see* मढ़ाव.  
 मढ़की, an early kind of winter rice, which ripens in sixty days (*hence also called* साढी), "gumree."  
 मढ़, (1) *v. n.* to melt; to flow down.  
 मढ़, (2) the neck = मढ़ा, *q. v.*  
 मढ़ज, *v. a.* (*Kanaujī 3rd Pres. F. 3*, मढ़जत है), to roar, to bellow, to thunder.  
 मढ़जव, a thundering noise.  
 मढ़दचा, putting the hand on the neck = मढ़दिचा, *q. v.*  
 मढ़द, noise; outcry.  
 मढ़दि, (گرد), the neck.  
 मढ़दिचा, the act of a thrusting a person away by the nape of his neck.  
 मढ़दा, (گرد), dust.  
 मढ़व, a flowing.  
 मढ़वैती, (*fem.* मढ़वैतिनि) *adj.* proud (*Nd.* 8).  
 मढ़वधन, the charmed ligature applied to a limb in a case of snake-bite.  
 मढ़म, a womb: a foetus: pregnancy.  
 मढ़मौ, warmth: the hot season: venereal disease.  
 मढ़स, *adj.* lean.  
 मढ़स, *v. a.* to swallow.  
 मढ़सव, a swallowing.  
 मढ़द, a planet. (*Vid.* XVIII. 6.) there are nine planets, and this

number added to the number of the oceans,—seven, makes up the number of the graces—sixteen : see चौकुस.

गरा (1), गर, the neck ; *Prov.* ग कहैत गरा चाच, he told his servant to put his hand on so and so's neck and turn him out, but before he had got further than the ग of गरा, the attacked one came and put his hand on the other's neck, and turned *him* out, i. e., the biter bit : *lit.* as he said “ग,” he found a hand on his neck.

गरारब, a swallowing, a devouring.

गराब, to swallow, to swallow up, devour.

गराच, devouring, eating. (*Vid.*

LXIII, 6 &c. गराचे *for sake of metre*).

गरीब, (غریب), *adj.* poor, wretched.

गवसा, *adj.* heavy, weighty. *Subst.* anything weighty : a serious fact : a weighty scandal (*Vid.* XLIV, 1).

गवड, name of a fabulous bird on which Vishnu rides.

गवडासन, he who sits on the bird Garuda ; Vishnu, who became incarnate as Krishn.

गवहारि, *adj.* (*fem.*) pregnant.

गर्द, see गरद.

गर्दनि, गर्दनिचा, see गरद०.

गर्भिन = गवहारि, *q. v.*

गवैसा, a singer, a minstrel.

गवो, a narrow road, a lane.

गवहा, (گواہ), a witness ; *Prov.* चोर के गवहाक गहिं चाच, a thief puts no trust in witnesses (to get him-

self off, but in the speed of his limbs).

गवैत, see गा.

गच, *v. n.* to be tight, see गचब.

गचब, the state of being tight.

गच, *v. a.* to catch, to grasp : to embrace.

गचना, ornaments, jewelry.

गचब, the act of catching, or embracing.

गचवर, a thicket, a forest.

गहिणी, (*fem.* गहिनिनि) a buyer, a customer ; कोरिनिनिक चेव, गहिनिनिक अनवोदात, the goitre of the Koirini disgusted her customer.

गहिङ्क, गचीङ्क, *adj.* deep, profound.

गङ्गन, wheat.

गार, गार्द, a cow.

गाडनि, a songstress.

गारब, the act of singing, a song.

गाचोका, see गाच.

गाईं, a small village.

गाँवो, a village, a town = गाव, *q. v.*

गाँज, गाँजी, a horn-shaped basket for catching fish.

गाँजा, an intoxicating drug, Indian hemp.

गाँङ्क, the anus.

गाँतो, a small child's cloak ; *Prov.*

गाँतो केँ गाँतो न, बिछाद केँ जसा, the grandson hasn't even a little cloak, while the cat has a court dress.

गाँच, *v. n.* to be tied, to be knotted.

गाँचब, the state of being tied.

गाड, a tree.

गाडी, a grove, a wood.

गाड्, *v. a.* to bury.

गाडब, a burying.

गाड्वा, a cart

गाड़ी, a cart.

गाढ़, = गाँढ़, *q. v.*

गाढ़, *adj.* deep, profound.

गात्र, the body ; a limb.

गाढ़, sediment of foul water.

गाय, the act of singing, a song.

गात्र, the womb (of inferior animals, not of men).

गामिनि, गामौनि, a pregnant female.

गाव, a village, a town: *Prov.* ई बुरिबब गाव कबैताइ, जजिका बबान ब बडुछा, this fool (of a carpenter) would serve the village, where he has neither chisel nor adze: *said of one who undertakes to do a thing without possessing the means ; cf. गाँची.*

गार, *v. a.* to wring (clothes &c.), *Prov.* नाँड नहायत गारत बौ, when a naked man bathes, what can he wring dry ; i. e., it is of no use taking blood from a stone, or fining a beggar.

गारत, (*English*) a guard, barracks ; a prison.

गारौ, abuse, reviling.

गाछ, the cheek.

गाव, *v. n.* (*old Eastern Hindi* 3 *Pres.*

गावहिँ) *Pres. Part.* गबैत, *Past Part.* गाबोछ, 2 *imperat.* गाव, गावह &c., to sing ; गावै खान, to begin to sing ; गौत गाव, to sing a song, hence *idiomatically*, to have nothing to do, to sit idly ; *Prov.* बाहरबाछा जा जेछ, बरक गावे गौत, the visitors have eaten and gone, and the family of the house sits idly (i. e., sits hungry, the visitors having eaten everything).

गावहि, गावहिँ, गावे, *see* गाव.

गाव, *v. a.* to tighten, to contract.

(*Vid.* XXXIX, 7) छर गाव, to tighten the chest, to draw a long breath.

गाव, *v. n.* to sing, = गाव, *q. v.*

गित, a song = गौत.

गिहर, a jackal = गौहर, *q. v.*

गिब, a vulture = गौब, *q. v.*

गिरजिड, a lizard.

गिरबाइनि, *fem. of* गिरबछ, a mistress of a house, a lady : in *Sal.* XIX, गिरबारन.

गिरघाटौ, (*Vid.* XXI, 1,) the upholder of the mountain ; a name of Kṛishṇa who upheld the mountain Govardhana, and sheltered the cowherds beneath it from Indra's wrath.

गिरबछ, गिहँछ, (*fem.* गिरबाइनि) a householder, a family man.

गिरि, a mountain.

गिरिब, the Lord of mountains, Ś'iva.

गिहँछ = गिरबछ, *q. v.*

गिब, *v. a.* to swallow, to devour.

गौत, a song.

गौहर, a jackal = गिहर, *q. v.*

गौब, a vulture. गिब *q. v.*

गौछ, *adj.* wet, muddy : benumbed.

गुच्छ, गुच्छा, a bunch : a posy, a nose-gay, a bunch of fruit.

गुजर, (गुजर) a means of living.

गुजरात, the country of Gujarāt.

Any wealthy and populous city such as that of Dauná Málin (*Sal.*

IV) is called by this name.

गुजरौ (*Vid.* V. 4.) a damsel.

गुंजित, *adj.* humming.



गुड़, molasses; given to children in order to induce them to do something, or submit to something, hence Prov. ईं गुड़ खेने कान खेदीने, you must eat this molasses, and your ears must be bored, *spoken of an obstinate man who refuses to do a thing willingly, and who will have to be compelled; cf. मूढ़.*

गुण, a quality: a virtue, a good quality: a woman's charms.

गुणसंत, *adj. (fem. गुणवति)*, possessing good qualities, virtues.

गुन, (1) *v. a.* to count, to consider; to remember, care for.

गुन, (2) a rope, a string, a tow-rope, a bow-string: a quality; a virtue, a good quality; a woman's charms: multiplication, so many times, दस गुन, ten times: (*Vid. LXIII, 2*)  $5 \times 2 \times 10 \times 10 \times 100 = 1,00,000$ .

गुनव, counting, consideration.

गुनवत, (*fem. गुनवति*), गुनसंत, (*fem. गुनवति*), = गुणसंत, *q. v.*

गुनवाह, the man who tows a boat.

गुप्त, *adj.* hidden, secret.

गुप्तनाम, (گم نام), *adj.* anonymous: गुप्तनाम दरखास्त, an anonymous petition.

गुरा, (غری), poor people, the poor.

गुरिषा, a bead.

गुह, (1) *adj.* heavy, weighty: *cf. गहका.*

गुह, (2) a person of importance: an elder: a spiritual preceptor: (*Vid. XVI. 5.*) *The preceptor of the Daityas, who were the enemies of the Gods (see चैतै) was S'ukra, who*

*gave his name to the fifth day of the week,—Friday (शुक्रवार).*

गुरुजन, the elders, or senior members of a family.

गुरुतर, *adj.* very heavy.

गुलमलाहटि, whispering, a whisper.

गुलेतौ, a bow for shooting pellets of earth.

गुंथ, *v. a.* to tie, to bind, (*e. g. a nosegay as in Sal. X*).

गूड़ = गुड़ *q. v.* Prov. गूड़क नफा छूटी खैलक, the ants ate the profit derived from the molasses,—small profits quickly go.

गूर, a wound, a sore.

गूँस, the neck.

गूँसहार, a neck-lace.

गृह, a house.

हे, *Interj. applied only to females*; ho!

हेचान, knowledge, understanding, wisdom. (*Vid. LI, 4, हेचाने, locative*).

हेठरी, a bundle, a parcel.

हेडुली = वेडुली, *q. v.*

हेन, a ball, sphere.

हेना, name of a flower.

हेन्दारी, name of a flower.

हेल, हेलऊँ, हेला, हेलाह, हेलि, हेली, हेलें, *see जा.*

हेह, हेहा, a house.

हे = हे, *q. v. also lo!*

हेँची, a kind of fish.

हेवाह, a tender of cows.

हो, *v. a.* to hide, conceal. *Indool.*

*Part. indifferently written मोर,*

*मोह, and मोर by Vidyapati, as it*

*suits his metre. मोर or मोर धर,*

*to conceal. मोर is often used adverbially, meaning secretly.*

गोबर, (*fem.* गोबरिन) a Gowálá.

गोदडा, dried cow-dung cakes used for fuel; see कड़ड़ा, गोरवा, चिपरी

गोर, see गो.

गोरेंड, गोरेंडा, see बाघ.

गोकुल, name of a country, where Krishna spent his boyhood.

गोचर, range, scope. जयन गोचर, the range of the eyes.

गोट, *affix denoting number, with an idea of uncertainty, e. g., कै गोट*, about how many? गोट पाँच रक, about five or so: गोट गोट, one by one.

गोट, a posture of sitting on the haunches, or "hunkers," with the feet crossed, *cf.* चुकौमाझी. *A position adopted by respectable people.*

गोट मार, to sit in this position.

गोटल, a shed set apart for keeping dried cow-dung in.

गोड़ the leg.

गोड़यरिषा, the foot board of a bed,—the end where the feet lie.

गोड़ैन, गोड़ैतवा, a village servant, the Gorait, the officer whose duty it is to carry out orders issued by Government to the zamindár.

गोड़, lap; गोड़ करि से, to take in one's lap, *cf.* *Vid.* LXXIX, 5.

गोन, gum.

गोनर, a dung-hill. *Prov.* गोबरक गोनर दुऊ दिख चिह्नन, a Gowálá's dung-hill is neat on both sides. *i. e.,* every man does his own caste business well, to the smallest particulars.

गोबर, cow-dung.

गोर, (*fem.* गोरि) *adj.* fair, pale; *this complexion is considered a beauty in a woman; hence Prov.* गोरि मान गोरबै चान्हरि, a fair woman is blinded by pride.

गोरखचन्दारी, a labyrinth: anything much confused in its meaning. गोरख was a celebrated saint or prophet of the time of Kabír, otherwise known as गोरखनाथ; a चन्दारी is a place for keeping wealth (धन),—and hence any private receptacle for receiving a hoard. Hence it comes to mean a habitation as it does here. गोरखनाथ built for himself a celebrated house (a kind of maze), with so many winding passages that no one could find his way into it. गोरखचन्दारी hence means anything complicated, such as the poem (*Vid.* XVII.) in which the word occurs: it also means a "puzzling," which can be taken to pieces, and put together with difficulty, and which most Indian *sonárs* can make under that name.

गोरवा, a long flat cake of cow-dung used as fuel. See कड़ड़ा, गोरवा, and चिपरी.

गोरा, an English soldier, *as distinct from a तिखुंगा or native soldier.*

गोरौन, गोरौन्द, *adj.* rather fair coloured, fairish.

गोस, *adj.* round, circular, globular: *Hence subst.* a heap, a mass; an ascetic's bowl carried by votaries of Śiva.

गोसा, a warehouse: a granary.

मोली, a ball, a bullet; *Prov.* मोली  
 कतउं जाय, महीना सँ काम, his bullets  
 fly (wildly) in all directions, (but  
 the soldier does not care), his  
 business is to draw his monthly pay,  
 i. e., never mind how you do your  
 work, so long as you get paid for it.  
 मोलीन्द्र, globular.  
 मोसँचा, मोसँर, (*fem.* मोसाञ्जि), a man  
 who has mastered his passions:  
 a hermit, an anchorite: a god: a  
 family deity: the sun, or moon,  
 a common phrase is मोसँर लुकलुक  
 करैबयि, the sun is about to set:  
 a lord, a master.  
 मोसाञ्जि, (*fem.* of मोसँर), a family  
 goddess.  
 मोहि, an alligator.  
 मोँचा, *adj.* belonging to a village;  
*subst.* a village.  
 मोठि, dry dung.  
 मौन, cattle-urine.  
 मौनिहार, a singer.  
 मौरनख, (*English*) a Governor.  
 मौरमिंद, (*English*) Government.  
 मोर, (*fem.* मोरि), मोरा, (*fem.* मोरी  
 or मोरिचा), *adj.* fair, pale.  
 मोरब, respectability: honour, sense  
 of honour, (*Vid.* XLI, 4): pride,  
 (*Vid.* XLIII, 4.)  
 मोरी (1), the goddess Durgā.  
 मोरी (2), *see* मोर.  
 पासो, *adj.* belonging to a village.  
 पीछस, the hot season.

## घ

घट, *v. n.* to happen, occur.  
 घटब, an occurrence.

घटा, a cloud (*colloquial*).  
 घडिचा, a Bráhma who attends at a  
*ghát* or landing-place.  
 घड़ी, deficiency, lack.  
 घड़ी, a division of time. *In Mithi-*  
*Id*, 4 *gharís* = 1 *pahar* = 3  
 hours.  
 घड़ेर, (*F.* 33) confusion, entangle-  
 ment.  
 घनाच, (*fem.* •चाचि) *adj.* cunning, de-  
 ceitful.  
 घना, a device, stratagem.  
 घन, a cloud.  
 घनघनाचडि, a great noise or distur-  
 bance.  
 घबघा, *adj.* full of sores or wounds.  
 घमँङ्ग, respectability: a feeling of  
 respectability, pride.  
 घसला, an earthen water basin.  
 घसायल, *adj.* perspiring.  
 घमौरि, a plant producing bead-like  
 seeds. घमौरिक दागा, the seeds of  
 this plant: a seed necklace.  
 घमौरी, "prickly-heat."  
 घर, a house, a home: a room, सवन  
 घर, a sleeping chamber. घर घर में,  
 or घरे घरे (*locative*), in every  
 house, from house to house: घर  
 जायन जाय, go home: a wife; *Prov.*  
 ओझा मेलाच, घर जाय बिहाय के घर,  
 the Ojhā has gone away, and left  
 his wife to the care of many,  
*spoken of a wife who is unfaith-*  
*ful in the absence of her husband;*  
*cf.* ओझा.  
 घरकि, the mistress of a house, a wife;  
 (*Vid.* XVI, 7) the wife of Nanda  
 was Yaśodā, who was mother of  
 Máya, or delusion, an incarnation

of Durgā, *see* तनया: (id. 3) the wife of Kāma Deva, who took bodily form as Pradyumna, was Rati, the goddess of sensual delight and love; *see* तनय, भगनी-पति, सुता, and दत्त.

घरवाला, a master of a house: a householder.

घरवा, a house.

घरेखा, *adj.* belonging to a house, domesticated, tame.

घावो, a wound, a sore.

घाट, a landing-place: a defile: the bank of a river at a crossing (*Sal.* XVIII), घाटे घाटे, (*locative*) at every *ghāt*: a ferry: *adj.* less, inferior to.

घाटि = घड़ी, *q. v.* [cold.

घाँरी, shivering, or contortion from घातो, (*fem.* घातिनि) one who wounds, a robber, a murderer.

घानी, the quantity of grain thrown into a pot at one time to be parched.

घाम, घामा, heat: perspiration, घाम बिंदु, beads of perspiration.

घिमा, *v. n.* to be disgusted, nauseated.

घी, *ghi*, clarified butter.

घीच, *v. a.* to draw, drag.

घुघुर, a kind of anklet, with bells attached.

घुड़ी, the ankle; *Prov.* मारी घुड़ी, फुटे लिहाट, (he says) he was beaten on the ankle, and his forehead is cut, (*of a false complaint*).

घुड़वाच, (*more properly* घोड़वाच) one who takes care of horses, a groom.

घुम, *v. a.* to turn, to make go round.

घुमव, a turning, a whirlpool.

घुर (1), *v. n.* to turn, revolve: घुर, or घुरि जा, to return, (*Sal.* III) बिचा बारि घुरव, I shall return broken-hearted; *cf.* id. VIII.

घुर (2), a turning.

घुरबो, a twist, tangle; entanglement.

घुरन, *v. n.* = घुर, *q. v.*

घुरमा, a sweetmeat prepared in honour of Satya Nārāyaṇ.

घून, the wood-worm, a weevil; *Prov.*

जवज साथे घून पिसार, with the barley he grinds the weevils, *i. e.*, a great man in trouble carries with him in his fall a number of small ones: (*F.* 6) तनिकउँ लागल घून, he was attacked by the wood-worm.

घूर, a fire of cow-dung; *Prov.* घर करैन्ह घूर बुताव, when his house is on fire, he puts out the *ghūr*, *i. e.*, in many difficulties he grapples with the least.

घुलल, *adj.* over-ripe, too ripe.

घैच, an aquatic plant, whose white stalk is eaten by the poor.

घेच, goitre.

घेर, *v. a.* to surround (*Sal.* XIII), घेरल बाबदीस डेउडी, they surrounded the house on all sides: to stop, to hinder, घेर, घेर ले, to surround, collect, *s. g.*, a herd of cattle.

घेरव, a surrounding.

घैड़, = घेर, *q. v.*

घैड़व, a surrounding.

घैर, a bunch or cluster of fruit, *such as* plantains.

घैल, a water-jar.

घोच, the ankle.

घोषट, a veil, a covering for the face :

घोषट मार, to cover the face (*as is done by women when meeting a stranger*); *Vid.* XXIII, 5, सिर खेलि घोषट सारी.

घोषी, a kind of cloth used like a cloak.

घोड़, a horse, (*Vid.* LXXXII, 2), घोड़वा, even a horse.

घोड़बाद, *see* घुड़बाद.

घोड़सार, a horse's stable.

घोड़चिन्ना, a horse-dealer.

घोड़ा, (*fem.* घोड़ी) a horse = घोड़, *q. v.* (*said to be borrowed from Hindi*).

घोर, *adj.* frightful, fearful, dreadful : dark, black.

घोरपा, damp, moist : (*Sal.* XIV), *it is the custom among athletes, to besmear their bodies, when covered with perspiration, with dry earth which, owing to the body being moist, adheres. Imitators, however, who do not exert themselves, but who wish to pass themselves off as muscular men, have to smear their bodies with moist earth : घोरपा मँटी देव में लगाव, to apply moist earth to the body, cf. id.*

## XVII.

घोल, a great bustle, or noise.

घोषा, *adj.* covered with sores.

घोर = घेर, *q. v.*

## च

चषोर, the tail of the *Borassus Flabelliformis* used as a fly-flapper, a "chowry."

चक, a circle : a paste-board : = चाक, *q. v.*

चकमाउर, the act of flying in circles like a hawk.

चकमक, brilliancy, glitter. *adj.* brilliant, shining.

चकराई, breadth, extent.

चकरी, a millstone.

चकला, a paste-board, = चाक, *q. v.*

चकवा, the Bráhmaṇi duck, *Anas casarca*, a bird of a snowy white colour.

चक्री, a millstone.

चकू, (چاقو), a knife : *esp.* a knife for cutting betel-nut.

चकेवा = चकवा, *q. v.*

चकोर, the mountain partridge, *Perdix rufa*. *Said to be enamoured of the moon : also to have a graceful gait and beautiful eyes, to each of which, either of these of a woman is often compared : hence used to signify a beloved woman.*

चकरा, a kind of vegetable.

चंचल, *adj.*, (*Fem.* चंचला, and चंचलि). unsteady, tremulous : fickle.

चटकन, (चाट), the palm of the hand.

चटपट, *adv.* at once.

चटसाळा, (*Skr.* चेट), a school.

चटिया, a student.

चहूँ, a place where carts meet to sell grain, a small market, a "chutty."

चढ़, *v. a.* and *v. n.*, (3 *Simp. Pres.* (*Vid.* LXXXII, 2) चढ़क for चरैक, *see* *Gram. App.* § 104 : *Sal.* XXI, चढ़ेक for चढ़ेक, *genitive of the third oblique form, of the verbal noun*), to rise, to mount, to mount a seat, to sit, to approach.

**चढ़ती**, a rise in price.  
**चढ़व**, the act of rising.  
**चढ़मुतवाइ**, (one who makes water standing up) a slang term for a European.  
**चढ़ारव**, the act of causing to mount.  
**चढ़ाक**, a rider, one who is fond of riding on, or mounting things, (such as trees, &c.)  
**चढ़ाव**, *v. a.* to cause to mount; to put: to fasten in any position; to tie: to apply (an unguent or ashes).  
**चतुर**, *adj.* clever, dexterous, wise.  
**चतुरता**, cleverness, dexterity.  
**चतुरपन**, = **चतुरता**, *q. v.*  
**चतुरार्ह**, **चतुरै**, = **चतुरता**, *q. v.*  
**चतुरानन**, he who has four faces, *Brahmā*. [fortnight.  
**चतुर्थी**, the fourth day of a lunar  
**चतुरदशी**, **चतुर्दशी**, the fourteenth day of a lunar fortnight.  
**चनचनवाइ**, speaking loudly, vociferousness.  
**चनदरना**, **चनरना**, the moon.  
**चनवा**, expansion, breadth.  
**चंद्र**, **चंद्रा**, **चंद्र**, **चंद्रमा**, the moon.  
**चंदन**, sandal-wood: (*Nā. 4*) **चंदनक**  
**गडिआ**, a sandal-wood grove or tree.  
**चंद्रहार**, a necklace.  
**चपल**, *adj.* fickle.  
**चपलता**, fickleness, wantonness.  
**चपेटा**, the palm of the hand, a blow with the palm of the hand, a slap.  
**चमचा**, a small pond or tank.  
**चमड़ा**, (*dim. of चाम*), skin, leather.  
**चमेडा** = **चपेटा**, *q. v.*  
**चमेली**, a kind of flower which yields a fragrant scent.

**चमेटी**, a strip of leather.  
**चंपक**, name of a tree, or its flower.  
**चर**, *v. n.* to feed, to graze (of cattle).  
**चरब**, **चरन**, the foot.  
**चरना**, a small cloth tied tightly round the waist: (*Sal. XI*) **चरना चढ़ाव**, to put on this cloth.  
**चरव**, the act of grazing.  
**चरवाइ** (1), a slave, a servant.  
**चरवाइ** (2), **चरवाही**, a tender of cattle.  
**चराई**, the wages of a herdsman: the grazing of a field: **चराईक मोकदमा**, a cattle trespass case.  
**चरावव**, the act of tending cattle.  
**चराव**, *v. a.* to tend, or graze cattle.  
**चरित**, actions, deeds: the tale of a person's deeds.  
**चरौक**, a gossip.  
**चल**, *v. n.* to move: to go: to hasten (*Sal. XXI*) **चलवे**, *instr. of 1st form of verbal noun* by going.  
**चलि हो** to go out, **चलि भेलि** (*Vid. XXI, 1*), she went out. **चल** or **चलि आ**, to come away, **चल** or **चलि जा**, to go away, (*Sal. XI*) to arrive.  
**चलव**, going, travelling: speed, rate of speed.  
**चलती**, increase in reputation or fame.  
**चलाना**, *adj.* despatched; *esp.* sent up for trial (*s. g. F. 44*).  
**चलित**, *adj.* set in motion, agitated.  
**चउ**, *def. num.* the four.  
**चउ दिशि**, *adv.* the four directions, on all sides.  
**चाउक**, ashes.

बाडर, rice : *Prov.* बाडर ताडर है नहिं  
कनिसार बिपाव, you have no rice  
&c., and yet you are having the  
parching-furnace lit.

बाँझी, a kind of cattle food, com-  
posed of spring crops cut before  
they are ripe, and then dried.

बाँझी, a prop, a support, a tempo-  
rary pillar.

बाँद, the moon : बाँद मंडल, the  
circle of the moon.

बाँप, *v. a.* to press, squeeze.

बाँपव, the act of pressing.

बाक, a cart wheel : a potter's wheel :  
a paste-board on which flour is  
rolled with a बेल्ना *or* rolling pin.

बाकर (1), *adj.* broad, wide.

बाकर (2), a paid servant, *opposed*  
to चरबाह (1), an unpaid servant.

बाक़, (چاقو), = चकु, *q. v.*

बाट (1), *v. a.* to stroke, to lick.

बाट (2), the palm of the hand :  
a slap, a blow.

बाटी, a slap, a blow.

बान, the moon : बान बाँन, a moon-  
like body : *at the festival called*  
*Chaur chandá, food and sweetmeats*  
*are not eaten until the moon rises,*  
*hence the proverb, ऊग्रह बान,*  
*की लपकह पूडौ, let the moon rise,*  
*that you may snatch at the cakes,*  
*used with reference to one who*  
*is impatient.*

बानन, sandal-wood : an unguent of  
sandal-wood paste, *whose appli-*  
*cation is said to be very cooling*  
*to the body : it is noted for its*  
*fragrancy, and hence is contrast-*

*ed with the सीसर tree which has no*  
*fragrancy, and bears no fruit, but*  
*which has a beautiful flower.*

बाननी, moon-light, moon-beams.

बानी, silver.

बान्ना, the sister of Fátimá the  
mother of Hassan and Husain.

बापी, *or* बाफ़ी, a lake.

बान, skin, leather.

बानर, the tail of the *Borassus fla-*  
*belliformis* ; a fly-flapper, a  
"chowry."

बार, a thatch.

बारि, *adj.* four.

बारिस, *adj.* fourth. (*Vid.* XVI, 5).  
*The fourth day after Sukrabár*  
*(Friday) is Sombár (Monday),*  
*see मुर, बैरी. The fourth after*  
*Súkra, the Guru or preceptor of*  
*the gods is therefore Som, or the*  
*moon. Som married the fourth*  
*daughter of Daksha, viz. Rohini.*

बार (1), *def. num.* the four.

बार (2), बार, *adj.* tender, delicate :  
exquisite.

बाह, a calling ; (*Sal.* XX.) बाह कर,  
to call out.

बाहनि, a sieve : *Prov. concerning a*  
*man who is extravagant : कोन*  
*पुख क सेलई माय, बाहनि है*  
*डुहावे आय, of what man have I*  
*become the cow ? he has brought*  
*a sieve to milk me. Cf. खप.*

बासी, an intestinal worm.

बासीस, *adj.* forty.

बाह, *v. a.* and *v. n.* to wish for, to  
desire : to wish, *forming a desidera-*  
*tive with the third oblique form of*

*the verbal noun of another verb :*  
*see gram, § 190. e. g. करै चाह, to*  
*wish to do, करै चाह, to wish to*  
*seize : to be about to, to be on the*  
*point of, forming a compound verb*  
*in the same way.*

चिकन, *adj.* slippery ; polished : shining.

चिकनिसा, one who is always shining and clean : a pretty person.

चिकर, *v. n.* to cry, shout ; (*of an animal*) to low, &c.

चिकुर, hair, locks of hair.

चिकन, = चिकन, *q. v.*

चिकुचिकी, a kind of tree.

चिकुचा, a bird ; *Prov.* चिकुचाक जी जाय, लडुकाक खेलौना, the bird is a plaything for a child, but loses its life thereby, i. e. what's one man's meat, is another man's poison.

चिन (1), *adj.* having the face downwards, *see पढ़व.*

चिन (2), mind, intellect : senses ; heart.

चिंतन = चिन (1), *q. v.*

चिनरा, the fourteenth *nakshatra* or lunar mansion after the commencement of the rains.

चिन्ना, a leopard, a "cheeta."

चिन्ता, thought, meditation: चिन्ता करव, to meditate.

चिन्ह, *v. a.* to know, to recognize.  
*(Vid. LXVI, 10)* चिन्हिरे I recognize : चिन्ह जान, to be acquainted with a person.

चिन्हव, recognition.

चिन्हसे (*Sal. XVIII.*) = चिन्हल, one with whom one is acquainted.

चिन्हार, acquaintance, recognition.

चिपरी, a small cake of dried cow-dung for fuel. See मोरठा (*which is a larger kind*), मोरठा, and कड़ुका.

चिर, *adv.* long, slowly.

चिरंजिव, (*Fem.* चिरंजीवि) *adj.* long-lived ; *used as a complimentary interjection*, may you live long.

चिराव, (*Mārs. 2*) *Muhammadan 3 Past*, चिरालुके), *v. a. caus.* of चीर (3), to get split.

चिलतव, armour.

चिलू, a method of holding the palms of the hands together, in the form of a cup, so as to hold water.

चिरा, *v. n.* to gaze around one in horror, or dismay : to be astonished.

चीकन = चिकन, *q. v.*

चीकस, *adj.* pounded, powdered.

चीज, (چیز), an article, a thing.

चीठी, a letter, an epistle.

चीन, an autumn grain (*Panicum italicum*).

चीन्ह = चिन्ह, *v. a.* to mark, to note, observe, recognize, *Prov.* उपजव बाँगन रोषारो चीन्हौ, we note a man's crop by the heap of straw in his yard.

चीर (1), vestments, clothes, apparel : frequently चीरे *for sake of metre*.

चीर (2), *adj.* cut up into small pieces.

चीर (3), *v. a.* to split, to shave.

चुक्, *v. a.* and *v. n.* to make a mistake : to perform insufficiently.

(*Vid. LXXIX, 2.*) चुकलौह = चुकलुह.



बुकीमाली, a position of sitting on the haunches or "hunkers," *cf.* मोड.  
 बुगल, a backbiter, a slanderer.  
 बुगलपन, बुगली, backbiting, slander.  
 बुबुकार, *v. a.* to pat (saying बुबु to) any person, or animal: to ingratiate oneself with a person.  
 बुडो, an ant.  
 बुप, *adj.* silent. बुप चो, to become silent, to hold one's tongue.  
 बुप्पे, *adv.* privately.  
 बुवित, *adj.* kissed.  
 बुरहाह (*Fem.* •बाहि), *Participial adj.*, pounded.  
 बुबद, बुबदनाह, name of a celebrated king of thieves, who lived at Mokámá, and who was the enemy of Salhes.  
 बुंटी, बुंटी, an ant.  
 बुड़ा, a preparation of rice, which is first half-boiled, then parched, and finally pounded flat.  
 बुङ्गि, bangles, or armlets made of glass, sealing-wax, &c.  
 बुन, बुना, lime, white-wash: बुनक टीका, a white patch of lime on the forehead, a disgraceful mark.  
 बुप = बुप, *q. v.*  
 बुप चाप, *adv.* silently.  
 बुमा, a kiss. बुमा दे, to kiss (*of a woman*), बुमा ले, to kiss (*of a man*).  
 बुम, powder.  
 बुरछ, *adj.* powdered.  
 बुखि, a cooking fire.  
 बुमा, a chicken.  
 बत, *v. a.* to care for, to think of.  
 बेह, a mark, a sign.  
 बेप, a clod.

बरा, (*Sk. रवेड*), a man-servant.  
 बेरी a maid-servant.  
 बेसा, (बेड), a disciple.  
 बेसा, *v. n.* (*Sal. XIX*) = बिहा, *q. v.*  
 बैत, the name of a month, *Chaitra*, March—April.  
 बैन, ease, calmness.  
 बोच, *adj.* sharp, *Prov.* बोच मजदूरी, बोच काम, sharp (good) wages, sharp work.  
 बोड, pain, suffering.  
 बोय, *v. a.* to pluck a bird; *p. p.* बोयल, plucked, hence thin, reduced in size; *Prov.* बुरै जाय, बोयल जाय, he went away to graze, and has returned thinner than before.  
 बोयोनी, the wages, or act of plucking feathers from a bird.  
 बोद, *v. a. coire*: बोदवेचा, a debauchee.  
 चोर, a thief; *Prov.* चोरक मुंह चांद सन, a thief's face is as innocent as the moon's; चोर न्यायहि नह, a thief is destroyed by justice being done him; चोर कतई इजोत सहे, a thief cannot bear the light; चोर चोर मसिचोत भाई, all thieves are first cousins; चोरक भगवा छाही, burn a thief's body-cloth (*see* भगवा), *i. e.*, disgrace him as much as possible; चोर चलाहा फाँसी, तैं नौ गोटा कौं संग कै, the thief went to be hung, and took nine (honest men) with him; चोर कौं गरहया उसास when a thief is caught by the nape of the neck he is happy (that he is not knocked down by a club instead).

चोरनी, a thief's wife; *Prov.* चोर  
कमाव, चोरनी कोठी में रहै कामवि.  
the thief has gone out to work,  
and when his wife weeps at his  
going she has to put her head  
into a grain chest (that no one  
may hear her, and suspect).

चोराव, *v. a.* to steal.

चोरि, चोरी, theft: चोरि कर, to steal.

चोख, a joke.

चोखी, a kind of tight-fitting bodice,  
worn by prostitutes, in order  
to support and keep firm their  
breasts.

चौर = चामर, चचोर, *q. v.*

चोखना, a horse that is given to  
shying.

चोकी, a long low table for sitting  
on.

चोकीदार, a village watchman, = कोत-  
वाल, *q. v.*

चोकीदारी, = कोतवाली, *q. v.*

चोठ, *num. adj.* fourth.

चोठार, the fourth part of anything  
(*Vid.* LXIII, 3,)  $40 - 4 = 36$ :  
of which the fourth part is 9  
which is चव, which also means  
youthful.

चोड़ा, *adj.* broad.

चोड़ार, breadth.

चोतरकी, (चोटरकी) *adv.* on four sides:  
on all sides.

चोतार, *adj.* clever, intelligent.

चोदह, *adj.* fourteen.

चोदिमि, चोदिह, चोदिहि, *adv.* on  
four sides: in all directions.

चोर, चोरी, a marshy place, or low-  
land: चोरची चोरी, (*F.* 54) across  
the marshes.

छ

छको, *num.* six.

छकड़ी, छकड़, a cart: a bullock calf  
with six teeth which is considered  
a bad sign, hence *Prov.* सुदुख  
बरदा छकड़ी, a dead bullock is  
called a छकड़ी, i. e., now it is dead  
every one abuses it; i. e., the  
grapes are sour.

छगरछ, *adj.* warned by experience.

छमु, *v. n.* to be pleased, delighted.

छमुरव, the being pleased.

छटरपटर, *onomatopoe. adv.* smack;  
with a smacking sound.

छटिहार, a school.

छटिसव, a kind of tree, the *Sapta-  
parna, Echites scholaris.*

छठ, (*Fem.* छटि), *adj.* sixth.

छत, a wound. (*Vid.* XXXVIII, 3.)

चक्कत, wounds made by finger-  
nails; scratches; compounded with  
भरी, *q. v.*

छना, an umbrella.

छनी, a man of the warrior caste,  
a Kshatriya.

छधि, छधोधि, *see* चध.

छन, a moment, an instant. छन छन  
कै कैं, moment by moment.

छनाक, a hissing sound, a hiss.

छप, (1) छपा, *v. n.* to conceal oneself,  
to hide.

छप, (2) छपाव, *v. a.* 3rd fut. *fem.*

छपोतीह, or incorrectly (*Ná.* 1)  
छपोतो), to cover, to conceal.

छपव, covering, hiding.

छपन, *adj.* fifty-six.

छपा, (1) *v. n.*, *see* छप (1).

छपा, (2) a seal: an impression.

बपारव = बपव, *q. v.*

बपान, *v. a. see* बप (2).

बप्पा, a printed paper, a newspaper.

बब, destruction, loss.

बबप, *v. n.* to jump.

बबपव, jumping.

बब, (1) deceit, fraud.

बब, (2), बबड, बबबाब, बबि, बब, *see* बब.

बड, 3 *pres. of* बब, a form not noted in the grammar.

बबरौ, a shadow.

बाडनी, the thatching or roof of a house.

बाडर, ashes : dust.

बाँ, बाँब, shade, a shadow.

बाँब, (or *dim.* बाँबौ) an earthen pot in which milk is curdled.

बाज, *v. n.* to bloom, be beautiful ; to appear lovely.

बाडल, *adj.* bruised, injured.

बाकु, *v. a.* to leave, to desert, to let go : *the indeclinable participle*

बाकु, is used as a preposition meaning, except, *e. g.* *Sal.* VI,

बोहरा बाकि, except you. *Of.* बोकु.

बाती, the breast, the bosom, the heart.

बाज, a fetter, hobble ; *Prov.* मद्धा मेलाच सरन, बाज कमले मेलेनि the donkey went to heaven, and took his hobble with him, *i. e.*, vices follow one to a future life.

बाया, a shadow, a shade.

बास, skin.

बावा, the calf of the leg.

बाबरि, बाबौ, a shade, a shadow ; discoloration.

बिषाबोन, the present given to the midwife at the delivery of a son.

बिहा, a sneezing, a sneeze.

बिनि, the earth. (*Vid.* LIX. 8), *the son of the earth was the planet Mars* (संगरु.) *the word संगरु also means Tuesday.*

बिर, बिरि बा, *v. a.* to be scattered, dispersed.

बिरव, बिरि बारव, scattering, dispersion.

बी, *see* बब.

बीन, *adj.* lean, slim.

बीनी, slimness, tenuity.

बीप, a fishing-rod : the cross-bar of a lever for raising water from a well, *see* बील, उबबनि, बंभा, and डकुल.

बीप बाप, *adv.* here and there in different directions.

बीपा, a long flat dish of metal.

बीर, milk.

बुहौ, a kind of stud fastened as an ornament to the nose ; *Prov.* कबाबे ले सेबद, चोराबे ले बुहौ, by name he is a *Sayyad*, but he will steal even a nose-stud.

बुड, *v. n.* (or बुडि जा) (3 *fut. used in sense of present* (*Harkh.* XI. 10) बुडत), to be released : to be cured : to leave, go away.

बुडव, release.

बुबरपव, (*Sk.* बुड), acting like a *Sūdra* : meanness.

बुरिर, *see* बुरौ.

बू, *v. a.* to touch.

बूबव, touch.

बूड, *adj.* free, untouched : uncared for.

बूनि, touch.

बूर, बूरा, a large knife : a razor : a dagger : *Prov.* मू नै राम, बम नै

बुरा, *Rám* in his mouth, and a dagger under his arm: *spoken of a smooth-tongued villain.*

बूरी, *instr.* बुरिरै, for बूरिरै, *see gram.* § 5, *add*; a small knife, a penknife; a maid-servant.

बैस, prosperity.

बै (1) = बय, *q. v.*

बै (2), बैक, बैन्दि, *see* बाब.

बैला, बैला, one who wears brilliant apparel: (*in a bad sense*) a fop.

बोकड़ा, a boy.

बोट (*Fem.* बोटि), *adj.* small, young,

बोट भाइ, a younger brother; short.

बोटपन, smallness, meanness.

बोटो, (*Fem.* बोटौ) = बोट, *q. v.*

बोटारै, youth, childhood.

बोड़, बोड़ाव, *or* हाड़, *v. a.* to release, unloose: to open (a door) (*Vid.* LXXVII, 1): to send away, *Prov.* बिंगुर बोछत रना रनी, तबन बोड़व जना जनी, when the cricket begins to chirp, it's time to send away your friends one by one, *i. e.*, don't sit up late.

बोड़ारव, release.

बोड़ौती, ransom.

बोपी, a small umbrella made of bamboos and large leaves.

बोमुख, one who has six faces, the god of war, *Kártikeya*.

बौ, *num.* six.

बौड़, a strong, robust boy.

बौड़ा, a boy.

बौराठ, an ash heap, *cf.* हाउर.

## ज

जरबो, *conj.* although.

जउवति, a damsel, a girl.

जै, *conj.* if.

जक, *adv. & prep.*, as, like, as it were.

जकर, जकरिहँ, जकरा, *see* जे..

जकाँ, *adv. & prep.* like, as.

जखन, *adv.* when.

जग the world. (*F.* 37) जग जानित known throughout the world, famous. जगजिआर, famous. (*F.* 5) जग भर (*or* भरि) the whole world; *or* throughout the world.

जगजिआर, *see* जग.

जगत, the world; जगत भरि, having filled the world, *hence* throughout the world; जगत जननि, the mother of the world: a proper name, name of the maternal uncle of Chuhar Mál.

जगदीशन, (*F.* 55) God.

जगला, *adj.* (*for* जगलाह) wide-awake = जागल; *Prov.* जगला पुरुषक बरि चोर नाच, destruction never comes to him who is wide-awake.

जग्य, a sacrifice, an offering.

जंग, equipment.

जंगल, a wood, a forest, a wild, a jungle.

जंगला, a grating: *esp.* the wooden grating at the top of a well to prevent any person falling in: window-bars.

जगह (جگہ), place.

जगाव, *v. a.* (*caus.* of जाग), to awaken.

जजन, a sacrifice, an offering.

अजमान, one for whose benefit sacrifice is done : a householder : a customer : one who seeks for any thing.

अंजास, confusion, trouble.

अङ्क, *adj.* studded or set with jewels.

अङ्गि, a root. अङ्गि काट, to cut off by the root. (*F.* 11.) अङ्गि कटौलक, he caused the paddy to be cut off by the root.

अङ्ग, dull, ignorant.

अंठ, (*English*), a Joint-magistrate.

अत, *adj.* as much as, such.

अतन, effort, endeavour, device : shampooing.

अतवा, *Rel. pro.* whatever.

अतेक = अत, *q. v.*

अदि, *conj.* = औँ, if.

अन, अना (*F.* 17), (*Fem.* अनौ, *Letter*), a man, a person ; a labouring man.

अननि, अननौ, a mother.

अनस, (1), birth, life, existence.

अनस भर (*or* भरि), *or* (*Sal.* II) अनस पार, having filled one's life, hence ever since one's birth : अनस अनस (*Sal.* XV), throughout all future lives.

अनस, (2) *v. n.* to be born ; *Prov.*

अनसस पूत जाईं मरे, डौड़ा सा ओभाई, a son who has been born, (*i. e.*, is living) is dying of cold, while they are performing incantations for the safety of a child in the womb, *i. e.*, a bird in the hand is worth two in the bush.

अना, (*F.* 17) = अन, *q. v.* *Cf* होइ.

अनि (1), *conj.* not. (*Prohibitive only used with imperative.*)

अनि (2), *adv.* and *prep.* as if, like, as it were.

अनिक, अनिकर, अनिका, अनिकाँ, अनिकै, *see* जे.

अनितउँ, *see* जान.

अनौ *Fem.* of अना, *see* अन, होइ.

अनु (1), *conj.* not (*Prohibitive, only with Imperative*): (*Finali sensu*) in order that not (*with Conditional or Prospective Present*), *see* अनि (1).

अनु (2), *adv. & prep.* as, like, as it were, *see* अनि (2).

अनेर, *janer*, a tall species of winter millet, used as a fodder for cattle.

अनेहो, अनेत, *see* जान.

अंत, *v. a.* to press, to squeeze.

अंतव, pressing, squeezing.

अंतर, a charm, an amulet.

अंतवा, a stone mill for grinding corn ; *cf.* जाँत.

अंतु, an animal, a living creature.

अन्म, birth, life : *the Skr. form of* अनस, *q. v.*

अप, (1) *v. a.* to utter, to murmur, to say.


अप, (2) muttered prayer, silent prayer.

अपव, muttering.

अब, *adv.* when : *also conj.* if (*s. g.* *Ná.* 4).

असा, a kind of court dress, principally made up of white petticoats.

असाई, असार, a daughter's husband, a son-in-law ; a bridegroom.

असादार, (  ), a Jamadár (*of a native regiment*), a head-constable.

जमान, (جوان), a youth, a young man.

जमानत, (ضمانت) security, bail.

जसाय = जसाई, *q. v.*

जमुना, the river Yamuná, or Jumna.

जमोढ, a large circular ring at the bottom of a well, on which the brick work of the walls is founded.

*It is made of जामुन or Jámun wood: hence its name.*

जय, victory: *Interj.* victory! जय राम, "Victory to Ráma."

जयराम, *see* जय.

जर, *v. n.* to burn: *Prov.* ककरो जर जरे, केचो तापे, one man's house is being burnt down, and another warms himself at it, *i. e.*, what is one man's meat, is another man's poison.

जरनैल, (*English*) a General.

जल, water, जल हीन, deprived of water, मौन जल हीन, a fish out of water, बिना जलें, (*F.* 10) without water: tears, जलपात, the falling of tears.

जलज, born in the water,—a lotus.

जलद, a cloud: जलद समय, the season of clouds, the rainy season.

जलदाता, one who pours out funeral libations for a deceased: a son or heir.

जलदी, (جلدي), *adv.* quickly.

जलधर, that which holds water: a cloud.

जलधरौ, a water-pot.

जलनिधि, the receptacle of water: the ocean, whose son (*Vid.* XVIII 3.) was the Moon.

जबाब, (جواب) an answer: an explanation, *Sal.* XXI, सभटा जबाब कहि

देख, he explained the whole affair: responsibility.

जस, glory, fame.

जस, *see* जे.

जहर, (زهر) poison.

जहलखाना, (*English* "jail," and خانه) a jail, a prison.

जहाँ, *adv.* where.

जहाज, (جہاز) (old Eastern Hindi accusative plural जहाजहि, *F.* 29), a ship.

जहान, (جهان), the world.

जहिना, *Rel. adv.* as.

जा (1), *v. n.* (the following forms have been noted in the selections.

3 Simple Pres. जाई, 3 जार, जाय: Pres. Part. जाइत, Fem. जाइति:

Fut., 1 जाइब, 2 जैब, 3 जाइत; 2

Imperat. जाऊ, जाइ (sometimes

जाइ for sake of metre) जाऊ,

and जाइ: 3 Retro. cond. जाइब,

or (Hindi, *F.* 40) जाता: Past

Part. गेल: 1 Past, गेलहुँ, 3 गेलाह,

(of which गेला, is an abbreviated

form), Fem. गेलि and गेली (for

गेलीहि): Indecl. Part., जाइ, जाइ,

जाय: Adv. Part. गेलें, जाइतें, जैतिहि,

and जैतिहि. To go, बहराय जा, to go

out, जाइ जुम, to arrive, जाऊ जाऊ,

go, be quick: to go away: to

stop, to cease (as rain): to be

destroyed. With Past participle,

and sometimes with Indeclinable

participle of another verb, it gives

a passive sense, *e. g.*, करल जा, and

sometimes कहि जा, (*Vid.* LXXIII,

4) and Irreg. कहिय जा (*Vid.*

XXXI, 2) (for explanation of

कहिय, *see* कर), to be said: with

*Indeclinable participle of another verb forms a numerous class of compound verbs, e. g., भवि जा to float away, सोपि जा to entrust.*

जा (2), *see* जे.

जार, जाइत, जाइति, जाइतें, जाइं, जार, जारत, जारव, (1), *see* जा (1).

जारव, (2), the act of going: motion.  
जाँघ, the thigh; the leg.

जाँत, जाँतवा, a mill-stone; *Prov.* जाइबी पटना जोड़ा एक जाँत, I go to Patna for a pair of mill-stones, *like a Newcastle man going to London to buy coals.*

जाग, *v. n.* to awake from sleep, to arise, to have one's passions aroused; *Past Part.* जागल, awake. *In Vid. X, 7, जागौ, for जागि (Indecl. Part.), for sake of metre.*

जाट, जाटि or जाठि, the central post of an oil or sugar-mill; the central post of a tank.

जात, जाति, race, caste, kin.

जाता, *see* जा (1).

जादू, (جادو), magic, enchantment.

जान, *v. a.* 3 *Pres.* (F. 85) जान: 1 *Retro. Cond.* जानिहई (*Vid.* LIII, 5.) *Pres. Part.* जानैत (F. 80 gives the *Kanauji* जानत) to know, to understand, to pretend: *Irregular Passive*, (*Vid.* XLI, 5) जानिरे, it is known; so the form is explained by pandits, but it may also be the 1 *Sim. Pres.*, 'I know.' *Past. Part.* जानल, known, जानल सयें, that of which the meaning is clear.

जाननिहार, knowing, सब जाननिहार, omniscient.

जानब, knowledge.

जाप, *v. a.* to mutter, to recite.

जापव, reciting, muttering.

जाबजिव, जाबजीव, *adj.* lifelong.

जामाघ = जमार्ह, *q. v.*

जाम, a *pahar*, or watch of the day or night. (*Vid.* XXIX. 3.) जानै *Instr. used for Loc.*

जामिनि, the night.

जामन, a kind of tree with a bitter purple fruit.

जामोन, that which is born, a son; *Prov. (on an unworthy son)* हरिनक जामोन खर मेख, दुऊ भानि कै खंगल मेख, a hog has been born to a deer, and both have run away to the forest.

जार, *v. a. (caus. of जर)* to set on fire, to light, to burn: जामि जार, to light a fire.

जाह, a net: a collection, mass.

जाई, *see* जे.

जाइ, *see* जा (1).

जाहि, जाहि छय, जाही, *see* जे.

जाऊ, जाऊ, जाहे, *see* जा (1).

जि, *v. n.* = जी (2) *q. v.*

जिखव, life.

जिखा, life: (*Sal.* XXI) जिखा से, to come to life.

जिखान, (جیگانہ), harm, fault (*Sal.* XIV).

जिउ, life, soul.

जिजिर, a chain.

जिनका, *see* जे.

जिव, = जीव, *q. v.*

जिवयु, *see* जी (2).

जिवन, = जीवन, *q. v.*

जिमि, *adv. and prep.* like.

जिमि जीमो, = जिमि.

खिले, (خلة) a district.

खिब = खीब, *q. v.*

जी (1), life : an *affix of respect as in the Letter*, p. 2.

जी (2), जि, *v. n.* (3 *pros. cond.* जीबधि (*Vid.* X, 10), जीवे (*Vid.* II, 5), 3 *imperat.* खिबधु (*Vid.* LVIII, 2), 3 *fut. fem.* जीउति (*Vid.* X, 1, &c.), *past part.* जीउछ) : to live.

जीउ, life, soul.

जीउति, जीउछ, *see* जी (2).

जीति, victory.

जीन, (زين) a saddle.

जीब, life, (*Vid.* X, 10) जीबधि जीवे, she may live in her life, *i. e.* live indeed : soul, जीब दे, to give one's soul to a thing, to do it with all one's heart.

जीबधि, *see* जी (2).

जीवन, life.

जीवा, (*F.* 14) *adj.* living.

जीनी, *see* जिनि जीनी.

जीह, the tongue.

जुवान्नी, (جواني), youth ; manhood.

जुग, a pair : both, कुच जुग, (my) two breasts : a period of time, an age ; *repeated becomes an adverb*, जुग जुग, for ages.

जुगल, = जुगल, *q. v.*

जुगति (*Skr.* युक्ति), device : dexterity.

जुगस, जुगल, a pair.

जुटे, *adj.* (?) together, (*F.* 57).

जुझारल, *adj.* having one's fill, satisfied.

जुड, a battle.

जुनि, *conj.* not = जनु (2) *q. v.*

जुग्रा, a grass rope.

जुबति, a damsel.

जुबराज a prince : an heir-apparent.

जुबानी, (زباني) *adv.* by word of mouth.

जुम, *v. n.* to arrive : to approach :

जुमी जुमी "I'm coming," आरत जुम, (*Sal.* VII) or आर जुम, (*Sal.* IX), to arrive.

जुलफी, (لف); short hair : hair not allowed to grow to its full length.

जूज, जूजी, the penis.

जूड, *v. n.* to grow fat. जूडल मान (*F.* 71) their limbs waxed fat.

जूड़ा, a woman's braided hair.

जूर, जूर, (*Fem.* जूड़ि, जूरि) *adj.* cool (*Vid.* L, 3).

जूरा, the knot of a woman's hair, = जूड़ा, *q. v.*

जे (1), *rel. pro. adj. and substantival* ; the following forms have been noted ; *Nom.* जे (with *correl.* से) and जैर (only once (*Vid.* XVII, 7), with *correl.* सेर) : *oblique form*, जनि, जा, जाहि and (*Mars.* 1.) जारो : *instrumental*, जें : *genitive*, जेर (only once in *Vid.* L, 5), जकर, जकरा, जनिक, जनिका, जनिकर and जनु (*F.* 43 gives the *Hindī* जिनका) : *Dat.* (*Vid.* L, 4) जकरहि : who, which, what, that ; whoever, whatever : जाहि से for the sake of which, wherefore ; *cf.* कि से : जे किहु, (*F.* 4) whatever : जे देबो, whoever.

जे (2), *conj.* that.

जै तरहे *adv.* as, like.

जैबर, *adv.* wherever, where.

जे किहु *see* जे.

जेठ (*fem.* जेठि), eldest, according to *Hindū* custom, the wife of an elder son can only talk to, or joke with her husband's younger brothers, and, similarly, a husband can only talk and joke with his wife's



*younger sisters, hence the proverbial piece of advice* जेठि बिचाइलें  
 सभ सोच सारि, by marrying the  
 eldest daughter of a family, all  
 (her sisters) are your sisters-in-  
 law (and you can joke with them).  
 जेठौती, the share of an eldest son.  
 जेना, *adv.* as, like.  
 जेसाव, *v. a.* to feed : to satisfy (*Vid.*  
 L, 8).  
 जेसाव, feeding.  
 जेवर, *adv.* where, wherever, = जेँवर  
*q. v.*  
 जेहन, *adv.* as, like.  
 जेहि (*H. 2*) = जेहन.  
 जेहिजन, *adv.* when.  
 जे, *interj.*, victory!  
 जेबो, *conj.* even, though.  
 जेतंदि, जेतंदि, जेताइ, जेवइ, *see* जा (1).  
 जेये, *adv.* as, like.  
 जेइ, *see* जे.  
 जेज, *adj.* fit, suitable : *subst.* name  
 of a sept or tribe of Bráhmans : a  
 sacrifice, a penance.  
 जेजता, fitness, suitability.  
 जेजसंत, great, of high dignity.  
 जेजी, an ascetic.  
 जेमिनिषा, a female ascetic.  
 जेजन, a league, a measure of dis-  
 tance ; *Prov.* जेजन साय, से कोस  
 बघाय, he who enjoys a property  
 extending over a league, is dis-  
 gusted at one extending over only  
 a kos.  
 जेड़, जेर, *v. a.* to unite, हाथ जेर  
 or कर (कल) जेर, to join the  
 hands in respectful supplication  
 (*Sal. I*) : to clasp in one's arms.  
 जेड़व, uniting : claspings.

जेतिव, astronomy : astrology.  
 जेती, brilliancy : brightness.  
 जेर (1), (ज), strength ; force. जेर  
 कर जेर, forcibly.  
 जेर (2), = जेड़ *q. v.*  
 जेरि, जेरी, (*Properly Indecl. Part.*  
*of जेर, used adverbially*) tightly,  
 firmly, *but see* जेड़.  
 जेल्हा, a man of the Jolhá or Weav-  
 er caste. *They are renowned for*  
*their stupidity, and for doing*  
*things at the wrong time, E. g.,*  
*Prov.* कोषा चल्ल बास केँ, जेल्हा  
 चल्ल बास केँ, the Jolhá went out  
 to cut grass (in the evening),  
 when even the crows were going  
 home ; *cf.* भुतिबा, जो, and बहसल.  
 जेइ, *v. a.* to look for, seek.  
 जेइव, search.  
 जो (1), barley ; *Prov.* जेल्हा जानवि  
 जो काटे, does a Jolhá know how to  
 cut barley ? *i. e.*, he can't do any-  
 thing.  
 जो (2), (*Sal. XVI*) = जब, when ;  
 जो सामि, until.  
 जो, *conj.* if.  
 जोपय, जोपे, = जो, *q. v.*  
 जोड़ = जेरि, *q. v.*  
 जोवन, youth (of a man or woman),  
 prime.  
 जोमति, a damsel.  
 जोरि, a rope made of hemp, or grass ;  
*Prov.* जोरि जरल रेहन ठामे बदि,  
 the rope may be burned, but the  
 strands still remain ; *i. e.*, a rich  
 man who is come down in the  
 world retains his pride.  
 ज्ञान, knowledge, wisdom ; (*frequently*  
 ज्ञाने *for sake of metre*).

## झ

झकरति, झसे, झसेत, *see* जाँच.

झगड़ा, quarrel.

झगड़ाज, झगडीया, *adj.* quarrelsome.

झट, झटभारि, *adv.* quickly; *cf.* झार.

झटा, *adv.* quickly: unawares.

झन, a chirping sound (*as of a cricket*): a tinkling sound.

झनझन, झनझनाहटि, a tinkling sound.

झप, (*Ná. 8, झप दूब*), *adv.* at once.

झपरति, *see* जाँच.

झपट, swooping down suddenly upon anything, a swoop; झपट मार, to swoop.

झपना a cover.

झपरी, a long continued rain; *cf.* झापस. [झापस

झपास, a violent shower of rain; *cf.*

झरना, a cascade.

झलफल, a dim light, twilight; *cf.* झोलफल.

झलियाह, a player of cymbals (झाल).

झाँकी, the act of spying, or peeping.

झाँच, *v. n. pres. part.* झसेत, *fem.* (*Vid. LXXII, 5*) झकरति, *verbal*

*noun irreg. (Sá. XIV.)* झसे for

झाँचे, to hang down the head in shame: to grieve, lament; *Prov.*

(*in Aghan the crops are stored for the year*) झगहन घटल जाँचव कवेक,

if your store is exhausted in Aghan, you will lament (the whole of the rest of the year); *cf.* झच.

झाँसी, a bush, a shrub; *cf.* झावरु.

झाँगी, a small kind of Nepálí dog.

झाँटि, the hair of the private parts.

*Prov.* झाँटि उपारने मुरदा बलुक, is a corpse lighter by pulling out the

*jhāṭi? i. e.*, it is no use to pay five rupees, when you owe a lákh.

जाँच (1), *v. a. pres. part.* झपरत (*Vid. VII, 6*), *indecl. part.* (*Vid.*

XXXVII, 2) जाँची for sake of metre. To cover, conceal. जाँचि

से, to cover, to conceal (*Vid.* XXVII. 4. सेह for सेहि for sake

of rhyme): (*Vid. XXXII. 1*) जाँचि न चोर, cannot be covered.

जाँच (2), जाँचव, the act of covering, a cover: (*Vid. XXXVIII. 4, जाँचि*

*Loc. sing.*) जाँचि, चाँद मंडल जगु

राजक जाँचि, she trembles as the moon doth at the covering of

Ráhu, *i. e.*, as the moon when

eclipsed.

जाँच, *adj.* pungent.

झाक, damp firewood placed on the top of a fire-place to dry.

झावरु, a shrub, a bush.

झाड़ा, ordure.

झाड़ो, a small kind of drinking cup.

झाड़ू, that which sweeps, a broom.

झाप = जाँच, *q. v.*

झापनि, a cover.

झापस, a violent shower of rain; *cf.*

झपरी, झपास, झौसा.

झाम, झामा, black, over-burned bricks.

झामच, *adj.* having the colour of

झामा, black.

झार, (1) a series of iron bars let in horizontally to the sides of a well,

serving as steps, like the rungs of a ladder; *women sometimes*

*threaten to drown themselves in a well, but never intend to do so: hence the saying to a man who*

*makes great professions without*

*intending to carry them out*, **जाइ**  
**आर दुने हूँ मोषि**, "you say 'Let  
 me drown myself,' let go the  
*jhâr*, (to which the woman is sup-  
 posed to be hanging)": bushes,  
 brambles.

**आर** (2) *v. a.* to sweep, *repetition*  
**आरि आरि** (*Nâ. 1*), having swept:  
 to shake, **आड आरि** at once: to  
 comb, or straighten the hair.

**आरव**, a sweeping.

**आरी**, a vase; a drinking vessel.

**आल**, cymbals.

**जिह्वोर**, *v. n.* to struggle.

**जिह्वोरव**, struggling.

**जिंगनी**, a kind of vegetable.

**जिंगुर**, a cricket; *Prov.* **जिंगुर चढ़साव**  
**बकुवा घर, कहचि, बाबो बसर बि**  
**बापक**, the cricket perched on a  
 bundle of clothes, and said it was  
 his father's elephant.

**जिदुकि**, (*cf.* **जुडकी**) a potsherd, *Prov.*  
**बाकल मडसा जिदुकि बढोर**, when a  
 dancer is tired he collects only  
 potsherds, i. e., leave off in your  
 prime.

**जिमना** (*Sal. VII*) name of a servant  
 of Salhes.

**जिमजिमिर्चा**, tinkling toe ornaments.

**जोख**, a lake, a marsh.

**जोखस**, a strong bowed piece of wood  
 with a heavy chain hanging to  
 the two extremities. It is used  
 to test the lifting powers of a  
 gymnast.

**जोखरौख**, (*Sal. XIV.*) small lakes,  
 ponds.

**जोषा**, a slight drizzling rain, *see*  
**भापस**.

**जुम्मान**, *adj.* poor, indigent, mean.  
**जुडकी**, or **जुडका** a potsherd; *cf.*  
**जिदुकि**.

**जुमक**, an earring.

**जुर**, *v. n.* to wither, to be parched:  
 to burn.

**जुरव**, burning, withering.

**जुरि**, *repetition of* **आरि**, *Nâ. 1*.

**जूड**, *adj.* false, lying.

**जूर**, *adj.* burnt.

**जोँख**, a thicket, an impassable and  
 dark collection of brambles.

**जोँखन**, a length of split bamboo.

**जोँडि**, **जोँडौ**, (*Sal. XI*), the pig-tail  
 of hair worn by certain castes of  
 Hindús.

**जोँपडा**, **जोँपडी**, a small grass hut.

**जोखरा**, low scrub, underwood; scrub  
 jungle.

**जोर**, broth, soup.

**जोरी**, a small bag. **जोरा**, a *ditto*  
 of a larger kind.

**जोख**, lampblack, soot.

**जोखपस**, the time for lighting lamps  
 when night has set in; *cf.* **मसपस**.

**जोँख**, *adj.* half-burned, scorched.

## ट

**टकावा**, **टका**, **टका**, money: a rupee:

*Prov. (in Musalmán dialect)*

**मै सरि जेवै, टकावा न भजेवै**, I may  
 die, but I won't change a rupee,  
 (*of a miser*).

**टकुवा**, (*Dim. of* **टाकु**), a small  
 skewer.

**टकुरौ**, a needle, a spindle.

**टका**, *see* **टका**.

ढंङ, a spasm, a pang.

ढंगरि, the foot, the leg ; ढंगरि छाबित  
छा, to have one's foot established,  
hence to dare (*Sal.* X) ; cf. डंग.

ढही, a mat ; a screen, a mat shutter  
or door.

ढङढङाहडि, a tinkling sound : tink-  
ling.

ढमका, fresh water, water newly  
drawn.

डर, *v. n.* to break, नीन न डर  
(*Vid.* LIII, 3), my sleep did not  
break.

डखल, a servant.

डा, a definitive suffix used after nu-  
merals, e. g. षोडा, six, see Letter.

डंग, (1) the leg ; cf. ढंगरि.

डंग, (2) *v. a.* to hang, to hang up (*Sal.*  
VII) : डंगि दे, *id.* (*Sal.* XVIII) ;  
*Prov.* about two misers, मंगि जाव,  
वो डंगि चाव, one goes to beg, and  
the other wants to hang him ;  
to cause to carry, to load : *Prov.*  
(a weaver addresses a man who  
has seized him to carry a load,  
but who is delaying) डंगवह त डंगवह,  
महिं त नो नरोक चकति होरत, if  
you will load me, load me quickly,  
otherwise I shall lose an amount of  
work corresponding to nine shut-  
tles.

डाकु, a skewer.

डाढ, a mat, a screen.

डाङ or डाङ्ग, an earthen oil-pot :  
diminutive डाङ्गी.

डापी, a kind of bamboo fish-net.

डिङ्गला, an immature mango, before  
the stone is formed.

डिङ्गुली, a patch, a wafer : a secta-

rian mark on the forehead ; a  
patch of silver or vermillion on a  
woman's forehead, surrounded by  
the बेनी, = वेदुली, and वेदुली  
c. f. *Sal.* XVII, XVIII.

डिङ्गला, a young mango.

डिङ्गुली, a kind of bird. *It is a bad  
omen to hear its voice.*

ढीक, ढीक, a pigtail (of hair), worn  
by certain castes of Hindús, when  
worn it should be worn long.  
*Hence Prov.* बढी पूत नङ्गरा ढीक,  
a gipsy's son has a short pig-tail,  
i. e., is not a good Hindú ; cf. *Sal.*  
XVII, where Salhes is directed to  
shave off his pig-tail, in order that  
he may resemble a gipsy.

ढीका, a mark, a patch, a commen-  
tary : a patch on the forehead,  
a mark of disgrace when white.

डुङ्गवाह, (more properly ढोङ्गवाह), an  
asker.

डुड (1), डूड (1), *v. n.* to break : to  
be disarranged, put out of order  
(*F.* 67) : (of sleep) to cease, break.  
(*Sal.* XII) : डुडि जा (or डुडि जा  
*Vid.* XXVI, 3) : to break in pieces.

डुड (2), डूड (2), breakage ; loss ; *Prov.*  
बेसवाक डूड सन्वासी, that (the posses-  
sion of) which is a loss to a har-  
lot (i. e., chastity), is (gain to)  
a saint ; i. e., what is one man's  
meat is another's poison.

डूक, a piece, portion (*Sal.* XXI) पाँचे  
डूक कपड़ा the five pieces of cloth  
which form a complete suit, see  
*p.* 19, note.

डूगर, an orphan,—one whose father  
or mother is dead.

डूड, = डुड (1) and (2), *q. v.*

डेंगर, a kind of prickly fish.

डेङ, *adj.* crooked; *Prov.* चले न जानी, चंगना डेङ, you do not know how to walk, and you blame the unevenness of the courtyard.

डेव, to note: to notice.

डेवन, the act of taking note of any particular thing: (*as a thief notes houses in which he can commit a theft on the following night*). (*Sal. X*), डेवने फिर, to go about noting houses (*as a thief*).

डेव = डेवन, *q. v.*

डोक, (1) a grove of trees, a wood.

डोक, (2) *v. a.* to ask, to question.

डोकडा = डिकुडा, *q. v.*

डोकबाच, one who asks; *cf.* डुकबाच.

डोपक, an application to prevent the recurrence of ague. *It is composed of certain leaves and medicines wrapped together, and is fastened to the feet or limbs.*

डोहा, a quarter of a town, a village: डोले डोले (*F. 70*), in every quarter of the town.

डोहारहा, *adj.* unlooked for: unnoticed.

## ठ

ठघोर ठेघर, a fixed residence, a home, *Vid. LXXXI, 4; cf. ठोर.*

ठक, or ठम, a robber: an assassin.

ठकल, *adj.* robbed.

ठठेरि, a worker in brass: *Prov.* ठठेरि ठठेरि नहिं बदला होय, two workers in brass never traffic together,

(*for if they did it would be "Diamond cut diamond"*).

ठाँडि, (*fem.*) barren, (*of a woman or female animal*).

ठाड, the bamboo frame of a thatch, or of a mat house. [to stand.

ठाड(1), *adj.* standing erect. ठाड हो,

ठाड(2), ठाडि हो, *v. n. (Indecl. Part.*

ठाडी, (*Sal. X.*) for ठाडि), to stand: to stand still.

ठाडव, the act of standing.

ठान, *v. a.* to drag: to hold fast, to grasp; बासर ठान (*F. 17*), to fast.

ठानव, pulling.

ठाम, ठामा, a place: appearance, form. (*Vid. II, 2, and XXXVIII, 6, ठामे for loc ठामे*).

ठारि, the branch of a tree; *Prov.*

ठारिक चुकल वानर, थारिक चुकल किसान, a monkey fallen from a branch, is like a cultivator who loses the crops of his field.

ठीक, *adj.* and *adv.* exact: exactly.

ठोका, a contract, piece-work.

ठेकर, *adj.* one who refuses pertinaciously to obey orders, obstinate.

ठेकाना, (*F. 31*), a fixture, an appointment.

ठेठ, or ठेठा, *adj.* pure, genuine.

ठेस, the act of stumbling: *Prov.*

ठेस लागे परवत, फोरौ बरक सिलौड, he stumbled over a mountain, and (out of revenge) smashed his curry stone; ठेस लगनें बुधि बाढे, stumbling increases a man's carefulness.

ठेहर, a word without definite meaning, attached to ठघोर, see ठघोर ठेहर.

डेही, weariness, *see note to F. 43.*

*Trans.* ; डेही डतार, to take away weariness, to shampoo. डे० डतार, to be shampooed.

डेङ्ग, डेङ्गि, the knee.

डोंड, the bill of a bird.

डेकरा, a wooden peg for stirring up grain while it is being beaten in a डेंकुह,

डोप, a drop : *Prov.* बार बार केँ डोप मरि, बिहार केँ मर मंग, (at a wedding) not a drop of vermilion and oil have been given to the near relations, while the cat has it all over the parting of her hair : *Hence generally*, the division has been unfair.

डोर, the lower lip.

डोर, place, डोरहिं, there, *Prov.* पढ़ुँ पावइ डोरहिं नाक, if you would find a thing lying before you, look for it there, *i. e.*, there are none so bad as those that won't see; *cf.* डपेनार.

## ड

डेंरार, the boundary line of a field.

डकैत, a robber, a "dacoit."

डनड़ी, a winnowing basket.

डननन, the act of trembling, or quivering.

डमर, waste land used for a pathway : a road.

डक, (*cf. Sindhi डकु*), the bite of a venomous reptile, or insect.

डंडी, the foot stalk of a plant : the beam of a pair of scales.

डपौ, the bark of a tree : bark.

डल्ल, a ladle.

डल्लार = डपौ, *q. v.*

डमर, a tabor, a kind of drum.

डंवर, pomp.

डर, fear, alarm. *Instr.* डरें, through fear, *c. g. F. 21.*

डोंड, (1), the foot stalk of a lotus.

डोंड, (2), *v. a.* to threaten : डोंडि से, *id.*

डोंडव, threatening.

डोंड़, (1), a staff.

डोंड़, (2), *v. n.* to stand upright.

डोंड़व, standing upright.

डोंड़ि, a rower of a boat : a line.

डोंरा, the waist, the loins : *Prov.*

कुतुर मरचि काच नेमर, डोंरा दिरेन्हि  
बोह, the dog is dying of hunger,  
and you have put a chain round  
his waist, *spoken of one who does  
not take proper care of the things  
he possesses.*

डक, a calling out : call, the distance to which a person can make his voice heard ; *hence*, influence, power.

डकिनि, a witch.

डकू, a robber.

डाली, a kind of grass, used for making string. [twig.]

डार, डारि, the branch of a tree ; a

डारा, a kind of large earthen cup.

डारा, a present given to the father of the bridegroom, on the departure of a marriage procession.

डिडिबा, to blubber : to cry foolishly (*as a beggar by the side of a road who gets nothing*).

डिमिडि, *onomatopoe. adv.* patter, with a pattering sound.

डुब, *v. n.* to dive : डुब दे, *id.*

डुबाव, (*v. a.*) to cause to dive, to sink (*active.*)

डुमरि, डूमरि, (*Skr. डुम्बर*), the glomerous fig tree, *Ficus glomerata*. It is said that men cannot see its flowers.

डोचढ़ी, the doorway, or entrance, of a house ; the outer portion of a house through which entrance is made into the inner portion ; *this is specially adopted when the house is a large one ; hence a large building, a palace.*

डेन, डेने, a footstep.

डेढ़, one and a half : a few ; *Prov.*

डेढ़ नोट बोझी, नौ नोट बोझ, (*spoken of one who makes display when he cannot afford it*), the owner of one and a half (*i. e.* two wretched) mares, goes about (like a lord) with an army of nine servants.

डेढ़ मुरिआ, डोढ़ी से चार, a necklace reaching to the navel, with only one or two beads on it.

डेन, the arm ; the wing of a bird.

डेर, (1), *v. a.*, and *v. n.*, to fear ; to be afraid of : *Past Part.* डेहाराह, fearful, terrible.

डेर, (2) a temporary residence, a lodging : a tent, डेर चसार दे, to pitch one's tent, to fix on a place for a lodging.

डेर, a kind of spoon, used by Musalmáns, for stirring pottage. *The corresponding word for Hindús is दावि.*

डोंडा, a stream, a small river.

डोर, डोरी, a string : a lace (of a bodice &c).

डोल (1), the bucket of a well, *see* डबानि, डीप, डंभा, and डँकुल.

डोल (2), *v. n.* to swing. To shake, to move, to be put in motion :

डोलि जा, *id.* ; न डोले, it is motionless.

## ढ

ढंग, method, manner : ability ; *Prov.*

बोसक ढंग नहीं, जेह कचररी, he did not know how to speak, and went to the cutcherry ; (*natives always select their most eloquent friend to go to cutcherry and give evidence for them*).

ढर, *v. a.* and *v. n.* to distil ; to shed : to flow.

ढरव, flow.

ढाक, a large kind of drum.

ढाकनि, an earthen cover of a pot, &c.

ढाकी, a kind of large open basket.

ढाड, a fence or railing.

ढाडी, manner, way, custom.

ढाबूच, a toad.

ढाक, a shield.

ढाव (1), the high bank of a river.

ढाव (2), to level, to raze.

ढावव, levelling.

डिडार, (*see* डीड), firmness.

डीड, (*Skr. दृढ*), *adj.* firm.

डीडा, a gravid womb.

डौल, a louse.

डँकार, a belch ; considered a sign of

good eating, hence *Prov.* घर घरकी  
 नहिं डेउड़ी पर डँकार, he has no  
 money in his house, and yet he  
 belches as he comes out of the  
 doorway (to persuade people that  
 he has had a good feed).  
 डँकुल, the counterpoise of the lever  
 of a well, see डोल, उबहनि, डौप,  
 and डंभा : a machine for pounding  
 grain or bricks, a pestle.  
 डँग, the stump of a tree (*Sal.* XV).  
 डकी, or डँकी, a mortar, a pounding  
 machine.  
 डेवाहि, constant repetition; perti-  
 nacity.  
 डेर, डेरि, डेरी, a heap: a quantity:  
 much.  
 डेलमाच, a sling.  
 डोषार्, the cost of carriage of any-  
 thing.  
 डौड़, a kind of non-venomous  
 serpent.  
 डोड़ी, the navel.  
 डोल, डोलक, a drum, डोल डाक, the  
 music of drums.  
 डोर, *v. a.* to make clean: to polish:  
 adorn.  
 डोरव, the act of cleaning.

## त

त, तै, *conj.* yes: *illatively* then.  
 तइयो, तैइयो, *adv.* still: nevertheless.  
 तइखन, *adv.* at that very time:  
 immediately.  
 तैच, (*Vid.* XLV, 1) a sign of the *abl.*  
 case (rare).  
 तक, *prep.* up to, as far as.

तकर, see ताक.  
 तकर, तकरा, see चे.  
 तकाजा, (تقاضا), dunning, repeatedly  
 asking for anything.  
 तकितऊँ, तकैत, see ताक.  
 तखन, *adv.* at that time, then: when  
 declined, takes a base तखनु, *e. g.*,  
 तखनुक, of then, of that time.  
 तखनु, see तखन.  
 तंग, a horse's girth.  
 तंगी, a load, a burden.  
 तज, *v. a.* to desert: to leave: to  
 give up.  
 तजब, desertion: giving up.  
 तजबीज, (تجربین) decision: thinking:  
 तजबीज कर, to decide: to think;  
 (*Sal.* XIII) तजबीज करै, she began  
 to think, लागलि *being understood*.  
 तड़की, an ear-ring.  
 तड़तड़ाइति, trickling.  
 तड़ाक, quickly, immediately; sud-  
 denly.  
 तड़ित, lightning.  
 तत, ततवा, see चे.  
 ततमत, delay.  
 ततहिं, *adv.* in that place, there.  
 तवेक, *adj.* so far, so much.  
 तथिऊँ, *adv.* there.  
 तन, the body: तनमन, body and  
 soul.  
 तनय, a son: (*Vid.* XVI. 3) the son  
 of Rukmini was Pradyumn, who  
 was an incarnation of Kām Deb,  
 whose wife was Rati, see मगनी,  
 पति, पुता, and दूच: (*id.* 5) the  
 sons of Aditi are the gods, and  
 their enemies (वैरी), are the  
 Daityas, see अदिति, and वैरी: (*id.*



6) *the son of the sea which was swallowed by Agastya is the pearl-oyster, and its treasure is the pearl, see कुंभतनय, चसन, and कोक.*  
 तनया, a daughter. (Vid. XVI, 7) *the daughter of Yaśodā, the wife of Nand was Māyā, or illusion, who was an incarnation of Durgā. Hence Durgā is here called the daughter of Yaśodā: (Id. XVII, 2) the daughter of Bānāsura the son of Bali was Ushā, and her husband was Aniruddha who was the son of Pradyumna, the son of Kṛishṇa.*  
 तनि, तनिक (1), तनिकर, तनिकडं तनिका, तनिकाँ, see से.  
 तनिक (2), straw, thatching-grass; *Prov. अनिका उकत तनिक फुकत न, (a man) who does not know how to blow alight a straw (fire), i. e., an idiot.*  
 तनु = तन, *q. v.*  
 तप, penance.  
 तपशी, one who performs penance.  
 तपोवन, a grove devoted to penance.  
 तब, तबने, *adv.* then.  
 तम, darkness.  
 तमचेख, a water-jar.  
 तमस, *v. n.* to be enraged.  
 तमसव, rage, anger.  
 तमसा = तमस, *q. v.* [obligation.  
 तमसुख, (تمسك), a bond, a written  
 तमासा, (تماشا) show, spectacle.  
 तमोखि, तमोखी, a seller of betel leaf.  
 तर, surface: bottom: *hence prep.*  
 below, at the bottom of, beneath, under.  
 तरंग, a wave: a whirlpool (to

*which a woman's navel is frequently compared): love, passion: Vid. XLVI, 1, and LXXVIII, 2, तरंगे for the sake of metre.*  
 तरुणि, तरुनि, the sun.  
 तरफ, (طرف) a side: a party to an agreement.  
 तरुख, a kind of dish consisting of vegetables cooked in ghī or oil: *it is peculiarly a rich man's food, and is supposed to be fattening; Prov. तरुख जाय, पुनु तरुख जाय, he is a rich man, and yet he is lean.*  
 तराजन, plural of तारा, a star (Vid. XVIII, 2), *q. v.*  
 तरास (1), thirst.  
 तरास (2), trembling: fear, terror: *Vid. VII, 5, and XXVII, 1, तरासे for sake of metre.*  
 तरासख, *adj.* thirsty.  
 तब, a tree: a shrub, a bush, कंडक तब, a thorn-bush.  
 तबबारि, तबबारिचा, a sword. [grown.  
 तबब, तबबत, *adj.* tender: ripe, full-  
 तबबी, a full-grown damsel (Vid. LXXIX, 1). [XIV].  
 तरंगना, name of a mountain (Sal.  
 तख, surface: bottom, base: the palm of the hand.  
 तखार, a small pond.  
 तखा, the sole of a shoe.  
 तसर, silk, "tusser."  
 तसला, a rice-pot.  
 तसु, see से.  
 तब, *prep.* amid, amongst: *adv.* therefore, consequently; *cf.* तं.  
 तशी, *adv.* there.  
 तधि, *adv.* therefore.  
 तधिना, *correl. adv.* so.

ता, ताक (1) (*Vid.* III, 3), *see* से.

ताँती, a leathern thong.

ताक (2), *v. a.* 3. *Simp. Pres.* तकइ

(*F.* 18), and (*Vid.* XXVII, 4,

and LXXIV, 4) ताकयः 1. *Retro.*

*Con.* ताकतऊँ : *Pres. Part.* तकैत,

to look at, to watch : to seek.

ताकब, looking at : search.

ताकै, *see* से.

ताक, a hollow in a wall, used as a shelf, or cupboard.

ताची, a cap.

तामौर. (तामौर), *adj.* removed, dis-

missed ; *of land* diluviated, wash-

ed away ; *Prov.* मौचाँ रक मेख

जागीर, भोर चोइत मेख तामौर ; घुरिकै

तकलखि चपना गाँवाँ, माँझि नंगौडी

फवे चाँ, a *Miyā* bought an estate,

and next morning it was washed

away ; he went back to look for

his village, all in rags with the

airs of a lord, (*see* नंगौडी).

ताम, a father. (*Vid.* XVI, 10) *the*

*father of Sītā, who was the wife*

*of Rām, who was the enemy of*

*Rābaṇ, was Janak. See पतनी,*

*चरि, and रावच. Janak obtained*

*Sītā for his daughter, after per-*

*forming a very severe penance.*

(*Id.* XVII, 2) *the father of Ani-*

*ruddh, who was the husband of*

*Ushā, was Pradyumn, whose*

*father was Kṛishṇ, who being an*

*incarnation of Viṣṇu, was the*

*husband of Lakshmi, whose father*

*was the Ocean.*

ताचरि, *adv.* so far, till then, *see* से.

तान *v. a.* to pull : to tighten : to

pitch (a tent) तान दे, *id.*

तानब, pulling : tightening.

तानी, warp : तानी भरनी, warp and

woof.

ताप, *v. n.* to warm oneself. चरि

ताप, to sit over a fire.

तापति, the lord of that, (*cf.* से).

(*Vid.* XVI, 8) the lord of the

bull is Siva, who rides on a bull,

*see* पति, and कामधेनु.

तापर, *see* से.

तापस, one who performs penance : a

hermit.

ताम, तामा, copper.

तामस, anger.

ता में, *see* से.

तारचंद्र, the stars and the moon ;

the moon encircled by stars.

तारा, a star : (*Vid.* XVIII, 2)

तरागन, *plur.* the stars : *here*

*means* the ring of silver-coloured

stars on a forehead (*called* देवी),

surrounding the round patch of

vermilion (*called* टिकुली). खब

तारा, the stars of the sky.

तासम, तासच, ताचि, ताची, *see* से.

तिखर, a kind of starch.

तिजे, *adj.* third.

नितख, *adj.* wet : slack, limp.

निधि, नौचि, a lunar day.

निनि = नौनि, *q. v.*

निमन, cooked vegetables.

निमिर, darkness.

निरुतिचा, an inhabitant of Tirhut,

a Tirhutiā Brāhmap ; they are

very particular about this caste, —

*hence proverb,* नौनि निरुतिचा,

वेरच पाक, three Tirhutiā Brāhmap

will cook in thirteen different

places.

तिरिष्ठा, (स्त्री), a woman : a lady : a damsel.

तिरिपित्त, *adj.* pleased, satisfied.

तिलक, the mark or marks made by Hindú males, with coloured earths, on the forehead, and between the eyebrows: hence, as in *Vid. XXXIV. 5*, any ornamental mark on the forehead, even on the forehead of a female, such as the नृनार.

तिलंगा, a native soldier, as distinguished from मोरा, a British soldier.

तिल्ला, तौल, a grain of sesame : a moment, an instant : तिल्ला एक क्षण, for a moment, for an instant.

तिररो, *see* वेँच.

तीत, *adj.* bitter: *Prov.* चषारख बक केँ पोढी तीत, a satiated crane considers the पोथी fish bitter, Hunger is the best sauce.

तीतल, = तितल, *q. v.*

तीष, (*Vid. LXVI, 1*) = तिषि, *q. v.*

तीनि, *adj.* three. In *Vid. IX, 1 and ff.* there are many plays on this word.

*viz.*, (1.) तीनिक देसर, the third vowel after the third = उ: तीनिक बान, that which is to the left of the third vowel, i. e., आ, which is to the left of इ: आ and उ form together the word आउ "come."

तीनिक देसर, the third number after three = five = पंच, which also means पंचबाह the God of love, (2) तीनि, a word of three syllables, *viz.*, साधव, which is a name of Kṛishṇ. तीनिक देसर, the third day after the third day (Tuesday) of the week = Thursday =

दहस्यति, which also means "life" (*Amara. I, 3, 24*). In the third line तीनि, and तीनिक देसर mean the same as in the second, except that दहस्यति does not mean "life," but the Saint Brihaspati. (4th line) तीनिक, concerning, or, connected with the word three.

तीनू, the three (*Sal. XX*).

तीर an arrow; *Prov.* तीर न कमान, तीर्षा कबी केँ पैठान, he has neither bow nor arrow, and how does the Miā' call himself a Paithán: the bank of a river, (*Vid. LXXVIII, 1*, तीरे locative).

तीख = तिल्ल, *q. v.*

तुष, *see* वेँच.

तुमड़ी, an ascetic's gourd; *Prov.* तुमड़ी फुति मेळ, बाब रे मोर्दाई, a pretty ascetic! with a broken gourd!

तुर, दूर, cotton wool, *Prov.* तुर छदे तेँ पनु तोच छदाच, the bullock which now carries cotton, will bye and bye carry iron.

तुरज, तुरंज, a horse; *Prov.* चर बचे बैलवा, बैटे बाय तुरंज, the bullock is yoked, and the horse does nothing and eats.

तुलित, तुल्य, तुल, *adj.* equal to, like: equal alike.

तू, तुष, *see* वेँच.

तूँति, the mulberry tree.

तूर, cotton, = तुर, *q. v.*

तूल, *adj.* like, equal to: alike, equal.

वे, ते, तेहि, *adv.* therefore: for this reason.

वेष्ठा, (*F. 22*) = वेज, *q. v.*

तई, *adv. emphatic*, even thus (*F.* 19).

तेसरि, (*Sal.* III) a kind of flower.

तैसरई, *adv.* so, in that manner : *cf.* ते.

तैसर, *adv.* there, = तेसर, *q. v.*

तेगा, (تِغَا), a sword : a scymitar.

तेज, *v. a.* (*Vid.* XXVIII, 7) 2nd *Imperat.* तेज; to desert, to leave : to give up : to abandon : to shed (tears &c.): to distil: तेजि दे, *id.*

तेगा, *adv.* so, in this manner.

तेपहरा, the afternoon, (*lit.* the third watch.)

तेसर, *adv.* there, in that direction, on that side; *cf.* वेसर.

तेरह, *adj.* thirteen.

तेल, oil; तेल कुँड़, oil and pots, *i. e.*, the necessities of life.

तेलि, an oil-seller; *Prov.* तेलिया घंन घोबिया घाड, रकरा संगरा, खोकरा जाड, a washerman is no worse than an oil man, the former has his pestle, and the latter his mill-post.

तेसर, *adj.* third : in *Vid.* IX, there are many plays on this word. *viz.* तीनिह तेसर *see* तीनि: *Vid.* LIX, 3, हितिहुत तेसर, the third after the son of the earth *i. e.*, (*see* हितिहुत) after the planet Mars (मंगल). मंगल also means Tuesday, and the third day after Tuesday is Thursday, which is हृहस्पति, which also means the planet Jupiter. This planet does not rise till near morning, and hence is said to increase the pain

of a woman separated from her husband.

वेसरा = वेसर, (*only used in oblique cases, e. g., Vid.* LX, 8) *q. v.*

वेसन, *adj. and adv.* such, so.

वेदि, *see* वे,

वेदि, *adv.* so.

वेदिसन, *adv.* then, at that time.

वेदिठाम, *adv.* there, in that place.

तैसबो, तैरबो, तैबो, *conj.* still, nevertheless.

तै = तै, *q. v.*

तैरबो, तैबो, *conj.* still, nevertheless.

तैबे, *adv.* so.

वो, *Hindi* for तौ (*F.* 39), *q. v.*

वौ, वौच, *Pro.* 2nd pers.; the following forms have been noted; *nom.* वु, तुष, दूष, वौ, वौच, or *emphatically, especially, in the vocative, वौवौ वौच, वौच, वौच, वौच; obl.* तुष, वादि, वादी, (*lengthened for metre, Vid.* LXXVIII, 5), वाहरा, वार; *instr.* वाचै; *gen.* तुष, दूष, वार वाहार; the forms वाहरा and वारा are also found, but only as *oblique genitives (e. g., Sal.* XIX) or with the final vowel lengthened for the sake of metre (*e. g. Vid.* XXXIV, 1): वाहरे (*Sal.* VII) occurs only once and is borrowed from *Hindi*: *Voc.* तुष &c. as above; thou.

वौचौ, वौच, वौच, वौच, *see* तौ,

वोड़, वार, *v. a.* to break; to pluck (a flower).

वोतराच, one who stutters.

वोन, a pot-belly.

वोनैह, *adj.* pot-bellied.

वार (1), = वोड़, *q. v.*

वेर (2), वेरा, *see* वेरें.

वेरित, *adv.* quickly, instantly.

वेहर, वेहरा, वेहरे, वेहार, वेहि,

वेही, वेहें, *see* वेँ

तौ, तौँ, तौँपै *or* पय, *conj.* (*correlative of जौँ*, if) then; in that case.

तौनी, a small outer garment: a towel.

तोला, an earthen boiler.

पिचा, a woman; a lady, a damsel.

पिनखि; the three wrinkles *or* creases on a woman's stomach below the navel.

पिनेनिचा, a trijunction point; a place where three roads *or* rivers meet.

त्रिमन्धन, the three worlds, earth heaven and hell, the universe.

जपा, the bark of a tree.

## य

यन, the udder, *or* dugs of any lower animal.

याक, *v. n.* to remain, continue: to be weary.

याकनि, weariness.

याकन, remaining, continuance.

याकल, *adj.* (*part.*) weary.

यार, (*or dim.* यारी), a plate for eating from, a "thalee."

याल, mud.

याह, bottom.

यिक, *v. subst.* to be, *see* grammar.

यिकहन, यिकड, यिकार, *see* यिक.

यिर, यौर, *adj.* firm; quiet, tranquil.

यौक, यौकि, *see* यिक.

युक, *v. n.* to spit.

युकहा, one who spits often.

युयन, the mouth of a lower animal.

थौथ, थौथा, *adj.* toothless.

थौथी, *adj.* toothless; hence garrulous, talking nonsense, voluble; *Prov.* थौथी चागा थौथी कि करत, what good is a book in front of a babbler.

थोड़, *old abl.* थोड़ु, *adj.* little; short: small: few.

थौथी, the mouth.

## द

दर, a queen.

दर, दरद, *see* दे.

दँश, the act of biting, *or* stinging; frequently दँसे *for* metre.

दकें, *see* दे.

दखिन, दखिन, the south.

दखिनहिचा, an inhabitant of the south.

दग्ध, *adj.* burnt, parched.

दगरिनि, a midwife.

दंगैल, a quarrelsome man; a brawler.

दखिन, the south: *see* दखिन.

दक्ष, the celebrated hero Daksh. (*Vid.* XVI, 3) *he was the father of the 27 nakshatras, or lunar mansions. The fourth lunar mansion was Rohini; see* रुता

दखिन, *adj.* southern, belonging to the south: *also subst.* the south.

दखिनाचा, an inhabitant of the south.

दहीन = दखिन *q. v.*

दड़िमौ, a kind of dried mango, *see* चामसि.

दंड, a staff: a measure of time: a

fine: (*Sal.* XVII) an exercise among gymnasts in which the only portion of the body touching the ground are the palms of the hands and the toes; the body is then extended or swung backwards and forwards.

दड़िच्छास, *adj.* wearing a beard, bearded.

दम, breath: एक दम सै (*Sal.* XX) at one breath, at once.

दमड़ी, a small coin; 2 damṛī = 1 dokṛā, 4 dokṛā = 1 pice; *Prov.*

दमड़ीक बुलबुल दोकड़ा चोयोनौ, you charge a *damṛī* for the nightingale, and a *dokṛā* for plucking out (its broken feathers).

दमस, *v. n.* to be enraged.

दमसब, rage.

दंपति, husband and wife: consorts.

दंभ, pride.

दस, *see* दे.

दसा, mercy, pity.

दयास, *adj.* merciful, pitiful.

दर, (د), *prep.* in, at, on, *in such phrases as* लास दर लास, *lākḥ's upon lākḥs.*

दरवाजा, दरवाजा, (دروازا) the outer room of a house, open to the public. *Same as* दूरा, *q. v.*; *it never means a door, the Maithilī of which is* केवाड़ी, *nor a door-way, which is* दुआर.

दरवेस, (درویش) a Dervish, or Muhammadan beggar.

दरसन, दरस, दरसन, sight: an interview.

दरास, a kind of venomous snake; *Prov. (in charming a snake, the*

*charmer touches the head of the reptile as he utters the charm)* जानसि डोड़स मंन, देसि दरास माँचा चास, he only knows the charm for the bite of a non-venomous *Dhōṛḥ*, and puts his hand on the head of a *Darāḥ*; i. e., a little knowledge is a dangerous thing.

दर्पन, a mirror.

दर्पकान, brazen utensils.

दस, an army: a faction: a leaf (of a plant), दसरास, a lotus.

दसघोटना, दसघोटना, a stick for stirring *dāl*, or pottage. *It has at its lower end a kind of horizontal paddle-wheel, which is made to revolve rapidly by rotating the stick or shaft between the palms of the hands.*

दखिन, *adj.* pierced.

दस or दस *adj.* ten: *hence*, any indefinite number, many: *hence also* a few: दसगुन, multiplied tentimes, *see* गुन.

दसो, *definite num.* the ten. दसो दिशि, in the ten directions, i. e., the eight points of the compass (N., N. E., &c.) the Zenith and the Nadir; *hence* in all directions.

दसन, the teeth: the act of biting: the marks caused by biting.

दस, *see* दस.

दसन = दसन, *q. v.*

दसा, form: condition.

दस (1), ten, *for* दस, *see* बुद.

दस (2), दसक, *see* दे.

दस (3), *v. a.* to burn, consume.

दसन, fire: anguish; *adj.* burnt.

दहा, *v. n.* to float, to swim : दहाव जा, to be washed away.

दहिन, दहिना, दहीन, the right (hand): *Inst.* दहिने used adverbially, on the right: (*adj.*), southern favourable, *e. g.* बिबाता दहीन बधि, the Creator is favourable.

दही, curdled milk; *the food of the richer classes, hence the Prov.* घर दही, बचरो दही, only he who eats curds at home, should eat them abroad; *i. e.*, avoid vain pretensions.

दहेज, (دھج), dower, taken from the bride's people by the bridegroom. *Prov.* घर बुझवक, दहेज केत के, the bridegroom is a fool, who will take the dower? *i. e.*, somebody else must, as he will be content with too little.

दाउ, दाची, a trick (in wrestling, &c.) see नमन्दा.

दाँत, a tooth.

दाँतो, lock-jaw.

दाँव, a gadfly. [grain.

दाउनि, the process of treading out

दाव, a vine.

दाखिल, (داخل), a law term signifying "filed in Court." It has, however, been adopted by the lower orders from the Court language, and in their mouth means "produced, made over to a person:" *e. g.* (Sal. XIV) दाखिल के देल, they produced him (before the king).

दाकिन, a pomegranate, to the seed of which a woman's teeth are frequently compared.

दाढ़, a long beard.

दाढ़ी, a beard; *Prov.* जौ मीचाँक दाढ़ी, तौ माचौ मुखजार, the better the *Miyā's* beard is, the better shines the village; *i. e.*, he puts an absurd importance on himself.

दादा, a grandfather, *Prov.* दादा केँ तेरह, including my grandfather we are thirteen; *of a greedy guest, who tries to make his host give him a quantity of food to eat.*

दादुर, a frog, whose voice is supposed to be an incitement to love.

दान, the act of giving: a gift.

दाना, seed of a plant: grain.

दाप (1), *v. a.* to press, to squeeze.

दाप (2), pride: anguish. (*Vid.* XXII, 5, दापे for metre).

दापन, pressing, squeezing.

दावि, a spoon used by Hindús for stirring pottage: cf. जोर.

दाम, price, cost of anything: a small nominal coin, one and a quarter cowries, *Prov.* जेढौ मैं दाम न, बाँकी-पूरक सेल, he has not a farthing in his pocket, and he wants to walk to Patna (Bā'kípúr).

दामिनि, a flash of lightning.

दासन, *adj.* hard, harsh: intolerable.

दाह, spirituous liquor.

दाहि, pulse, vetch.

दिश (1), दिशा, see दे.

दिश (2), a light, a candle: see दीशा.

दिशान, *v. a.*, causal of दे, to cause to give.

दिगंबर मंग, a name of Siva.

दिढ़ार, firmness.

दितऊ, see दे.

दिन, दीन, a day, day-time: सय दिन,

दिन दिन, दिने दिने, every day, constantly : एक दिन, once upon a time.

दिनेश, the lord of the day : the sun.

दिप, a light, a lamp = दीप, *q. v.*

दियौडी, (*English*), a deputy magistrate.

दिवस, a day, day-time : *adv.* by day :

दिवस दिवस कै, day by day :

दिवसहिं, every day.

दिग्, दिग्ग, दिग्गि, दिग्गि, दिग्गो, direction : region ; *see* दीश.

दीशठि, a lampstand.

दीशठ, *see* दे.

दीषा, a light, a candle : *see* दिष.

दीदार, ( *مدا* ), an interview.

दीन, *see* दिन.

दीन्ह, *see* दे.

दीप, a light ; a lamp ; a candle ; दीपक बासौ, a wick.

दीमान, ( *دیمان* ), a prime minister a "Divan."

दीर्घ, *adj.* long.

दीर्घसूत्रो, *adj.* slack, working slackly : long-winded (*of a talker*).

दीस = दिग्, *q. v.* (*Vid.* XVII, 3)

There are ten directions, *viz.* N., NE., E., SE., S., SW., W., NW., the Zenith, and the Nadir : hence दीस *here means ten. The number of the Vedas is four, and that of the faces of Brahmá four : the directions added to the Vedas, added to half the faces of Brahmá equal therefore  $10 + 4 + 2 = 16$ , which is the full number of graces (अंगार) which a woman can possess. See निहाव.*

दुसणी, *adj.* both.

दुधार, a door-way, as distinct from केवाड़ी, a door : *cf.* दरवाजा.

दुर, दुर, *adj.* two. दुर परर, mid-day : (*Vid.* XXII, 4). *Here the word means means a word of two syllables, viz, दुरिँ. not : see सत, and पाँच. The meaning is that he accepted the sentence बरिँ चारव, "you will not come," and then rubbed out the बरिँ; चारव then meaning, I will come : (Vid. LXIII, 6), see बुन.*

दुःखित, *adj.* distress, agitated : commonly sick.

दुकान, = दकान, *q. v.*

दुःख, sorrow, grief, pain, distress.

दुखारल, दुखित, = दुःखित, *q. v.*

दुगुन, *adj.* two-fold, double.

दुजे, *adj.* second.

दुति, a female messenger : a go-between : a news-carrier : *see* दूत.

दुधवा, milk, = दूध, *q. v.*

दुधार, (*fem.* दुधारि), *adj.* full of milk : milk-producing.

*Prov.* जाही तँ किहु पारहे,  
सहिरे कहु बैन ;  
जात जात चुचकार तँ,  
सहत दुधारि भेन.

From whomsoever you receive benefits, you must bear abusive words : even while being kicked, by a milch cow, a man will endure its actions and pat it.

दुन = दुगा, *q. v.*

दुनु, दुनू, *adj.* both.

दुदुनी, a kettle-drum.

दुगा, *adv.* double, two-fold.

दुपहरिवा, mid-day : *adv.* at mid-day.



**दुमकजा**, a part of a horse's harness, corresponding to the crupper, but used also with the saddle; *Prov.* (on an over-worked and starved horse) दाना न घास, दुमु चाँभ दुमकजा, he gets neither grain nor grass, and has the crupper on night and morning.  
**दुर**, *adj.* distant, far; **दुरदेश**, a distant land: *subst.* a distance; **दुरडक** **दुर**, a great distance: *cf.* **दुरि**, **दूर**.  
**दुरजन**, a wicked person.  
**दुरि**, *adj.* distant: **दुरि कर**, to put away, to cast aside, disbelieve: **दुरि जा** to go away, to be thrown aside, to be lost; *Prov.* चाँभिक देखल दुरि कर, भला मनुष्य कहल कर, shall I disbelieve what I have seen with my eyes, and do what another says, be he ever so respectable: *cf.* **दुर**, **दूरि**.  
**दुरोच**, (*skr.* द्रोच) mischief, damage.  
**दुलारवा**, **दुलार**, a beloved one, a darling.  
**दुलहिनि**, a bride.  
**दुल्हा**, a bridegroom.  
**दुष्ट**, *adj.* wicked, vile.  
**दुसाध**, name of a caste, *Dusādhs*, whose caste-profession is either thieving or watching.  
**दुहाव**, *v. a.* to milk (a cow): *cf.* **दूध**.  
**दुहिता**, a daughter: (*Vid.* XVI, 4), the daughter of the enemy of Indra was Párbatī, the daughter of the Himálay, whose wings were cut by Indra; and her husband was Siva. See **दुरपति**, **चरि**, and **पति**.  
**दुड**, **दुड**, *adj.* both.

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**दू**, **दूर**, *num.* two: *cf.* **दुर**.  
**दून**, a male messenger: *fem.* **दूति** or **दूती**, a go-between.  
**दूध**, milk: **दूध उढौना**, see **उढौना**.  
**दूनु**, **दूनू**, *adj.* both.  
**दूबि**, a creeping kind of grass, *Dub* grass.  
**दूर**, **दूरि**, = **दुरि**, *q. v.*  
**दूरा**, the outer room of a house, open to the public, = **दरवाजा**, *q. v.*  
**दूस**, *v. a.* to sneer, or jeer at a person.  
**दूध**, *v. a.* to milk; *Prov.* नार न रचे, तँ बैल दूही, when you haven't a cow, you (are trying to) milk a bullock: *of a foolish substitute: cf.* **दुहाव**.  
**दृढ**, *adj.* hard, firm: hence (of an embrace) warm, passionate; **दृढ** **बै**, firmly.  
**दृढता**, **दृढपन**, firmness.  
**दे**, *v. a.* The following forms have been noted. *Pres. part.* **देत**, (but *F.* 72 gives *Kanauji* **देत**): *Past. part.* **देस**: 1. *Simp. Pres.* **दी**: 3. *Do.* **दे**, **देच**, **देर**, **देरे**, **देचि**, **दधि**: 2. *Imperat.* **दरद**, **दैच**, **दच**, **दचक**, **दीचच**, **दिच**: 3. *Do.* **देय**: 1. *Fut.* **देब**, **देबउ**, **देबऊ** (*Sal.* XV), **देबौक**, **देम**: 2. *Do.* **देब**, **देबैन्हि**: 3. *Do.* **देत**: 1. *Retro. Cond.* **दितऊँ**: 3. *Do.* *fem.* **देतीचि**, **देतीच**: 1. *Past.* **देस**, **देसऊँ**: 2. *Do.* **देस**, **देसच**: 3. *Do.* **देसक**, **देसन्हि** (*F.* has thrice the Western Hindi **दीन्ह**); also vulgarly, and in poetry **देस**, **देसैन्हि**, which properly belong to the 1st person: *Fem. of देस, **देसि**, but *Vid.* XXV, 3, (3rd p.), and*

*Vid.* XLV, 4, (1st p.), देख for sake of rhyme): देख, and देख are sometimes lengthened to देखा (2nd p. *Vid.* I. 4), and देखा (1st p. *Vid.* XL, 9; 3rd p. *Vid.* VI, 8), respectively for sake of metre: *Indecl. part.* दे, देह, दे, देय, देर, देई, also (*Sal.* V.) दिखा; *obl. verbal noun* देखै; see *gram.* § 189, add.: For other forms see खे, the conjugation of which is exactly parallel to that of दे: see *gram.* § 174. The causal of दे is दिखाय, q. v. To give, मन दे, to pay attention; (in *Vid.* VI. 3. the form देखा is used after जैयो, where देखि would be more grammatically regular; the sentence meaning, even though the Creator were to give his best endeavours, still ...): to put, lay, place: to bring, accompany; to put forth (leaves, &c.): to make: to add: to pay: to penetrate, *indecl. part.* frequently used adverbially in this sense, e. g. खेह दे, through the burglar's hole; ककरा दिखा, through whom, by means of whom: frequent at the end of compound verbs, e. g. लिखि दे, to write, नेटार (*Vid.* XXII, 4, नेटारै for metre) दे, to efface, लगाय दे, to close (a door), समुझार दे, to make over charge of, or in permissive compounds, see *gram.* § 191.

देख, देह, देर, देरे, see दे.

देई, a goddess: a queen.

देखाद, a kind of relative, any person related to another through a

common great-great-great-great-grandfather is his *déad*.

देघोर, a husband's younger brother.

देख, v. a. the following forms have been noted: *pres. part.* देखै, देखरत; 1. *simp. pres.* देखि, देखिरे: 8. *do.* देखै. To see: note the form देखि खो, an impersonal verb meaning to be seen, *lit.*: the act of seeing is going on. खो, may be added for the sake of emphasis, e. g. तारा देखि खो ना मेख, even the act of seeing you did not take place, i. e. you were not even seen. देखन, (in देखन खा) anomalous form of infinitive of देख, meaning, for the purpose of seeing: देखन खा, to come to see.

देखब, the act of seeing, vision.

देखलाय, (*fem.* •खादि) *participial adj.* seen.

देखान, v. a. to cause to see: to show.

देखारय, showing.

देखि, देखिखो, see देख.

देत, देतीह, देतीहि, देखि, देख, see दे.

देव (1), the act of giving.

देव (2), देवता, a god.

देव (3), देवउ, देवउ, देवा, see दे.

देवि, देवी, a goddess: a queen.

देवैहि, देवैक, देम, देख, देखक, देखि,

देखर, देखउं, देखा, देखि, देखिहि, see दे.

देवाला, a fund, a purse: देवाला बचहि जेलेहि, he became bankrupt.

देव, देख, a country: the interior of a country as distinct from its head quarters, the "mofussil."

देवी, belonging to the country, native.

देह, the body : a part of the body,  
 केन देह पर मारलसै, on what part  
 of the body did he strike you :  
 देह दसा, the general appearance.

देहरि, a doorway, a threshold.

दे (1), देवी, देत (1), *see* दे.

दे (2), a goddess : a queen.

देत (2), देत्य, a demon, an ogre.

देन, indigence, poverty.

दैव, fate : Providence, God, दैव बँस,  
 a portion or incarnation of a por-  
 tion of the deity.

दैव, *see* दे.

दा, *num. see* दोगुन.

दोष, *adj.* two : both.

दोकड़ा, a small coin, *see* दसड़ी.

दोकान, (دكان) a shop.

दोष, a fault = दोष, *q. v.*

दोगुन, *adj.* twofold.

दोपटा, an outer garment, composed  
 of two widths of cloth sewn to-  
 gether.

दोम, the tail, दोम नुकाव, to hide the  
 tail, to be ashamed, to carry the  
 tail between the legs.

दोष, दोस, दोष, a fault, a crime, दोस  
 दे, to blame, abuse. (*Vid.* XL, 1  
 दोसे *for metro*).

दोसर, *adj. (obl. form दोसरा)* second,  
 another.

दोसरदि, *adv.* secondly.

दोषट, *see* बाध : दोषट कर, *see* पाची  
 कर.

दोहरि, a body-cloth, a double-sheet.

दोहरौन, reduplication, doubling ;  
*Prov.* दोहरौनें बनिचा दुहा, by  
 reduplication the shop-keeper  
 makes it twofold, i. e., if you  
 make him weigh a thing twice

over, the second time he will  
 make it come out twice as much.

दौड़ (1), दौर, the act of running, a  
 course, circuit ; *Prov.* मौसाक दौड़  
 मसजिद तक, a *Miyā'* only runs to  
 the mosque.

दौड़ (2), दौग, *v. n.* to run.

दौड़व, running.

दौड़िद दौड़ी (*F.* 54), *adv.* speedily,  
 quickly.

दौना, a basket : a proper name,  
 Daunā Mālin, the wife of Salhes.

दौर = दोषार, *q. v.*

द्विष्ट, द्विष्टि, sight, vision.

## ध

धक्का, a push, a shove.

धड़, धर, a headless trunk.

धड़िया, a narrow cloth worn by  
 children to cover their nakedness.

धतूर, the dhatura tree.

धन, wealth, treasure.

धनंतरि, proper name, Dhanvantari,  
 a famous physician of antiquity.

धनि (1), धनी, *adj.* wealthy : fortu-  
 nate : generous.

धनि (2), धनिष, a lady.

धनिक = धनि, (1), *q. v.*

धनी = धनि, (2), *q. v.*

धनीक = धनि, (1), *q. v.*

धनुष, धनुष, a bow (the weapon).

धन्य, *adj.* prosperous, happy.

धन्दातौ, *see* मोरच धन्दातौ.

धमाधर, excessive frolics, mad sport.

धय, धयल, धयलनि, *see* धर (1).

धर (1), *v. a. the following forms are  
 noted, 2. Simp. Pres. धरिरे ;*

3. *do.* चर, चरति; 2nd *Imperat.* चरव, चरउ, चरिच, चरिरे, चर; 1. *Fut.* चरव: *Pres. Part.* चरैत, चररत; 3. *Past.* चयलन्हि, vulgarly, and in poetry चैल, चयल, which properly belong to 1st person: *Indecl. Part.* चय, चै, चरि, चारि (*Vid.* XV, 7): for other forms see चर (1), the conjugation of which is exactly parallel to that of चर; see gram. § 172: to hold: to grasp, to catch; to keep: to put, place: to put on clothes: to lie upon: नेर चर, to conceal, चरि से, to take: चरै चाव, to wish to seize: चै रच, to keep, retain.

चर, (2), a headless trunk = चड़.

चरत, see चर (1).

चरति, चरति, the earth.

चरती, the earth: the ground (*very common in this sense*), चरती पर बैसल, seated on the ground or चरति, see चर (1). [floor.

चरनि, see चरति.

चरव, the act of putting, placing, &c.

चरम, virtue: justice: chastity; *Prov.* चरमक करैत जं होर जानि, तंरयो न होकी चरमक जानि, even if you suffer loss while acting virtuously, forsake not virtue's words.

चरहर, a large house, a palace; *Prov.* सुतो चड़ तर, सपनाई चरहर, he sleeps on a common mat, and dreams of palaces.

चरउ, see चर (1).

चरावर, a mountain.

चरि, properly *Indecl. Part. of चर* (1) *q. v.* used adverbially, up to.

चरिच, चरिरे, चर, चरै, see चर (1).

चर्म = चरम, *q. v.*

चर्मकाय, a holy work.

चर्मवीर, *adj.* very virtuous.

चस *v. n.* to sink: to be in disorder.

चसल केस, dishevelled hair, चरि चस to sink and fall, i. e., to drown oneself.

चसव, the act of sinking: disarray.

चा *v. n.* (*Past part.* चारल or चावल: चाखोल (*Vid.* XL, 4) is not used in the modern language) to run: to hasten.

चारव, running.

चाकड़, चाकर, a bull.

चाखा, a flag, a banner.

चान, unhusked rice, paddy.

चाम, abode, residence.

चार, (*loc.* चारे) a river, a stream: a line: a piece, block, portion: *in Vid.* twice चारा for metre.

चारि, *Irregular for चरि Indecl. Part. of चर* (1).

चाव, flame, blaze: burning.

चिचा, चौ, a daughter; *Prov.* चारव बचारी चिचाक उपास, the father owns granaries, and the daughter fasts; चौ मारी पुनुउ लै चाव, beat your daughter, to frighten your daughter-in-law.

चिपाव, *v. a.* to cause to light, to set a light to: to warm.

चौ = चिचा, *q. v.*

चौपल *adj.* warm.

चौर, चौरे, *adv.* slowly: *subst.* patience, steadfastness,—चौर राव, to be patient.

धुआँ, धूआँ, smoke.

धुर, the thorn-apple.

धुनि, a sound.

धुनिवा, a cotton-carder; *Prov.* बाप धुनिवा, पूत धुनिवा, the father a cotton-carder, the son a murderer.

घर, a road, embankment.

घुरी, the pole of a carriage.

घुर्घा, घुर्घा, smoke.

घुनपन, knavery: scoundrelly behaviour.

हक. *Interjection of Contempt.*  
Shame!

चेष्टान, (*loc.* चेष्टाने), religious contemplation.

चेन, घेनु, a milch cow.

घे, *see* घर (1).

धैरज, firmness: patience, धैरज बाँध *or* धैरज धैर रह, to have patience, धैरज नहिं रहल, his [patience did not remain, he lost patience.

धैल, *see* घर (1).

ओ, *v. a.* to wash: ओरल धारल, well washed; *Prov.* ओरल धारल भैंडी पाँका खाने पावेचरि, the sheep washed (*for sale*) is about to fall into the slough, *i. e.*, there's many a slip between the cup and the lip.

ओषार्, the art of washing.

ओह, *adj.* wicked, foolish.

ओकड़ा, a bag: a vessel, receptacle; *Prov.* मुड़क सोड ओकड़ पुनु जान, only the vessel knows the pain (or weight) of the molasses: *i. e.*, only he who suffers knows the pain.

ओती, a loin cloth, a "dhotie."

ओध, a pot-belly.

ओधेल, *adj.* pot-bellied.

ओधि, a washerman; *washermen are notorious for destroying things given them to wash: hence the Prov.* ओधिक बापकेर किहु नहिं फाड, nothing belonging to a washerman's father is ever torn by him *i. e.*, charity begins at home.

ध्वजा, a flag, a banner, = धाजा.

## न

न, *adv.* not.

नकत, नखतर, a lunar mansion: a star.

नकसुझी, नकसूनी, a small nose-ornament.

नख, a finger *or* toe-nail: नखरत *or* •खत, a scratch.

नखास, a place for the sale of horses *or* cattle, a cattle-market; *Prov.* घर घोड़ा नखास मोल, the horse is kept at home, while it is being sold in the market, *i. e.*, selling a pig in a poke.

नगर, a town, a city.

नंगौटी a waist rag *or* cloth; *Prov.* गाँड़ि नंगौटी पते चाँ, he has only a rag over his rear, and he calls himself Fatih Khán, a beggar with the airs of a king.

नचनिहार (*Fem.* •निहारि), an actor, a dancer.

नखतर, a lunar mansion, = नकत.

नजरि, (نظر), vision, gaze. नजरि चिड़ाव, *see* चिड़ाव.

नट, (*fem.* नटिन, नटनिवा) a *naṭ*; *naṭs* are a tribe of wandering gipsies, or gymnasts and thieves

whose women are prostitutes and dancers : a professional dancer.

नट्या, an actor, a dancer.

नटहरा, *adj.* short, curtailed.

नटाय, *v. a.* (3. *fut.* (Vid. XXXVIII, 6) नटायत) to leave, desert; lay aside : नाटि नटाय to kill and cast away : *cf.* नर (2), नेटाय.

नटेर, a vagabond.

नत, *adj.* bent; lowered, (Vid. XXIV. 3.) नत कच माच, hanging down her head (in shame).

नदान, (नादु), a fool : ignorant, Vid. I, 6, नदाने for *metre*.

नदी, a river, a stream.

ननदि, ननदी, नंदी, a husband's sister.

ननुचा, ननुचाँ, a boy, a child : young.

नंद, the foster-father of Krishn : his wife (वरणि) was Jasodā.

नंदी = ननदि, *q. v.*

नव (1), *adj.* new : strange : fresh.

नव, नवो (2), *adj.* nine : (Vid LXIII. 3 and 7.) nine and also new, see चौठार, and नुना.

नवपद, an armlet composed of nine pieces.

नवल, *adj.* new, fresh.

नसा (*Fem.* नसी), *adj.* long; *Prov.*

बुद्धिक लीचाँ केँ नसी नसी बात, a foolish Mīyā' has long long words.

नसाएब, bringing down.

नसाव *v. a.*, *Indecl. Part.* नसाए, नाय, or नार : to bring down, to make to bend.

नायक, (*Fem.* नायिका), a lord; a lover.

नयन, नैन, नैना, the eye, often compared to the lotus, see कमल : the

eyes; नयन मेचर, the range of the eye; *instr.* नयनै, with one's eyes.

नयनानल, the fire of the eye.

नर (1), a man, a human being.

नर (2), नरिया, *v. a.*, to refuse scornfully; *Prov.* चौड हेत बाबन नरियायि, if you offer a bābhan even *ghī*, he (is so particular about his caste that he) refuses it : *cf.* नटाय, नेटाय.

नरी, the spool of a weaver's shuttle.

नल, (*loc.* नले), a tube, a conduit : a stalk (of a lotus &c.) : *cf.* नाल.

नलनि, नलनी, नलनि, a lotus : नलनी दल, a lotus leaf.

नख, नोख, a finger or toe-nail.

नखरनी, a nail-parer : an instrument for cutting nails.

नहा, *v. n.*, and नहाय, *v. a.*, to wash, to bathe; नहाय सोनाय after bathing.

नहारब, bathing.

नहि, नहिँ, *adv.* not : नहिँ नहिँ, nay, nay.

नहेरि, a barber.

ना (1), a word without significance, frequently used at the end of a verse, to fill out the metre : *a. g.* Vid. XXVI.

ना (2,) = नहिँ, (*rare*).

नार, see नसाव.

नारै, नाउ, (*Fem.* नाउनि) a barber; *Prov.* नोखि नाउनि केँ बाँसक नहरनी (*sarcastically*) a sharp barber she is ! why, her nail-parer is made of bamboo.

नाखो, a boat, a ship.

नांगड, *adj.* naked.

नाँड़, the penis.

नाँतो, a grandson.

नाक, the nose, नाक रंगान, to have one's nose painted red, to be dis-  
 नाग, a serpent. [graced.  
 नागकि, a tail.  
 नागर, (*Fem.* नागरि), *adj.* clever, skilful: beloved.  
 नागिनि, a serpent's wife.  
 नाच, *v. n.* to dance.  
 नाचन, dancing.  
 नाट, (*Fem.* नाटि, or नाटी), a dwarf.  
 नाथ = नाई, *q. v.*  
 नाथ, a lord: a master: a husband: a nose-ring, *Prov.* चमा नाथ न पोरा पनचा, (an ass) without nose-ring in front, or hobble behind, i. e., entirely free.  
 बाल्य, childhood.  
 नाप, *v. a.*, to measure.  
 नापन, measurement.  
 नाम, a name: a word: देवक नाम (to pray) in the name of God, (to pray) to God. *Vid.* LXXVI, 2, नामे for sake of metre.  
 नाय, *see* नमाय.  
 नार, stubble, the stalk of a grain left in the field after cutting off the ear: *cf.* पोखार.  
 नारि, नारी, a woman, a lady.  
 नास, the stem, or stalk of a plant; *cf.* बस.  
 नासा, the nose.  
 नाथ, a husband: a lover: *Vid.* XXVIII, 1, नाथे for sake of metre.  
 निज, *adj.* own, one's own.  
 निजर, निजर, *adv. & prep.* near: निजरो, *emph.*, even near.  
 निक, नीक, *adj.* good: in the modern language नीक is the usual form, but *Vid.* always uses निक.

निकस, *v. n.* (*Kanauj's* 3. *Pres.* निकसत), to come out, issue.  
 निकड, neighbourhood: *adj.* near.  
 निकास, (*F.* 54), *v. a.* to bring out; commence (a road) from a certain place.  
 निकास, (*Fem.* निकासि) *adj.* good.  
 निकौरिषा, *adj.* without cowries, or money, *Prov.* निकौरिषा नेलाह फाड काँकड़ि देखि हिषा फाड, the man without money went to market, and his heart broke when he saw the cucumber.  
 निरुद्ध, *adv.* thriftless: exceedingly distressing or painful.  
 निगम, the Vedas: (*Vid.* XVII. 4.) there are four Vedas: *see* दौस.  
 निगाह, (  $\text{نگاہ}$  ) a look, a glance: attention.  
 निज, *adj.* own, one's own.  
 निडर, *adj.* harsh, stern, cruel.  
 नित, *adj.* continual, *Instr. used adverbially* नितेँ, always, continually, every day; *Prov.* नितेँ खेतौ, दोसरें नाय, जे नहि देखेँ वेकर जाय, if a man does not look up his fields every day, and his cattle every second day, he is sure to lose them.  
 नित्य = नित.  
 निदान, end, limit, निदान कर, to drive to extremities: *adv.* finally.  
 निषाग, a receptable: *adj.* full.  
 निंदा, नींदा, abuse, reproach.  
 निपुण, निपुण, *adj.* skilful, clever.  
 निबंधन, the act of fixing or determining a marriage between two persons.  
 निवास, abode, residence.

निवार, accomplishment : protecting, caring for.

निबिन्ध, that which binds a woman's petticoat (नीबि) : a kirtle.

निवेद, *v. a.* to tell : to betray.

निवेद, the act of telling.

निबर, निबर, *adv. & prep.* near.

निर water : tears = नीर, *q. v.*

निरख, *v. a.* to see, watch.

निरख, sight.

निरत, *adj.* devoted, attached to.

निरदय, pitiless.

निरधन, without wealth, poverty-stricken.

निरवार, *v. a.* to fulfil, or act up to (a promise).

निरवार, acting up to.

निरमाव, *v. a.* to create, fashion.

निरमार, creation.

निरमान, (1), *v. a.* = निरमाव, *q. v.*

निरमान, (2), the image of a god.

निरस, *adj.* less.

निरास, (*Vid.* XLIX, 4, निरासे *for sake of metre*), *adj.* hopeless : disappointed.

निरूप, *v. a.* to suspect of (anything).

निरूप, suspecting.

निरोध, cessation, *Vid.* LXXVI, 5, निरोधे *for metre*.

निरोप, *v. a.* to put, to place.

निरोप, putting, placing.

निदँ, *adj.* pitiless.

निशाचर, one who moves about at night : a goblin : the moon.

निशास, the breath, breathing, *Vid.* XL, 8, & LXXIV, 4, निशासे *for metre*.

निश्रि, निश्रि, the night.

निश्रित, *adj.* sharp.

निश्रिपति, the lord of night, i. e., the moon : *it is supposed to be marked with spots resembling a deer and hence a deer is said to have an undying affection for the moon, see हरिज.*

निश्चित, easy in mind.

निश्चै, *adj. and adv.* certainly, truly.

निशि = निश्रि, *q. v.*

निश्चार, *v. a.* to look toward, to spy.

निश्चार, gazing at.

नीदँ, sleep.

नीदँ, निदँ, reproach, censure.

नीक, निक्क, *adj.* good (*the usual word*); *Prov* अपन थौक (*for थिक*) ने, थानक नीक ने, it is not yours, and as it's another's, you say it is not good,—the grapes are sour : *see* निक्क.

नीच, *adj.* low : vile : mean.

नीन, sleep.

नीप, नीपि से, to plaster.

नीबि, a woman's waist-cloth.

नीम the *nim* tree, *whose bark is bitter* : (*Vid.* XLIII, 5) a basket made of twigs of this tree is here compared to separation, in which the speaker represents herself as a lotus lying withering.

नीर, निर, water : tears, नयन नीर भर, my eyes fill with tears. *Frequently* नीरे *for metre*.

नील, dark blue : black.

नुका, *v. n.* (3. *Past* नुकीला), & नुकाव, *v. a.* (3. *Past* नुकीलाहि), to hide oneself : to hide (*cf.* दोर).

नुकार, hiding, concealment.

नुकार, नुकाबोल, नुकीला, नुकीलाहि, *see* नुका, नुकाव.



मुड़, *v. a.*, 3. *Pres.* (*Vid.* XXXVI, 2)

मुड़िच : to press, to squeeze.

मुड़व, pressing, squeezing.

मुत्तन, नूत्तन, *adj.* fresh, new.

मूपुर, an anklet.

मुप, मुपति, a king : (*Vid.* XVII, 2)

the king of the world (मुत्तल)  
was Bali.

ने, नै = नहिँ, *q. v.*

नेचंड, *adj.* confused : complicated :  
unintelligible.

नेचोत, an invitation ; *Prov.* घर घरची

नहिँ, नगर नेचोत he has no money  
in the house, and invites the  
whole city to a feast, (*of foolish  
extravagance*).

नेड़ाव, *v. a.* to lay, to place ; *cf.* नड़ाव,  
& गर.

नेड़ाव, laying.

नेना, (*Rem.* नेनौ or नेनिचा) a boy, a  
child.

नेपुर, an anklet.

नेवार (1), *v. a.* to prevent, hinder.

नेवार (2), a kind of flower : *its blossom is scentless* : (*Vid.* XLIII, 6.)  
*the speaker compares her rivals to  
the scentless nevár, and herself to  
the fragrant lotus.*

नेवारच, prevention.

नेह, नेऊ, love, affection : नेऊक बंधु,  
the friend of my love, my beloved :

*Vid.* LII, 2, नेहा for sake of metre.

नेहौ, (*F.* 43) a friend.

नेहाद, an anvil ; *Prov.* सुन्न चोट

नेहादक साँचा, if the anvil is empty,  
(i. e., has no iron on it) the blow  
falls on its head.

नेहौरा, a prayer, a request.

नै, *adv.* not, (*rare*).

नेन, नेना = नयन, *q. v.*

नेहर, a wife's father's house ; *Prov.*

(a servant addresses his mistress,  
who makes excuses for not paying

him) नेहर बहलो वोर, तीन चेर महुचा

चले न मोर, your father's farm

may be washed away, but I can't

let my three sers of maruá go.

नेकरिषा, (نوكري), a servant.

नेकरी, service.

नेकसान, (نقصان), loss, damage.

नेख, (*fem.* नेखि) sharp ; intelligent.

नेच, *v. a.* to pinch, pull.

नेम, salt.

नेर, water : tears.

नौ, *adv.* nine.

नौंग, नौज, cloves.

नौड़ी, a maidservant.

नौस, *ord. num.* ninth.

नौर, = नच, *q. v.*

## प

पररहिँ, *old loc.* of पारर, ७० foot,  
or feet.

पकड़, *v. n.* to catch, seize.

पकड़िषा, name of a town.

पकसान, sweetmeats, delicacies ; *Vid.*

LXXVII, 3, पकसाने for metre.

पखान, stone ; *Vid.* LIII, 7, पखाने  
for sake of metre.

पगड़ो, a pagari, or turban.

पम, पमु, the foot.

पगचा, a thing for tying the feet, a  
fetter, a hobble.

पंक, mud : paste.

पंकज, the lotus.

पंच, पंचा, the wing of a bird : a fan.

पच, *v. n.* to be cooked, digested.

पचवंडी, an armlet.

पश्चात्, *v. a.* to regret; *cf.* पश्चात्, which is the more correct form.

पश्चात्, regret, sorrow.

पञ्चद्वय, five twos, five times two = ten, *see* गुण.

पञ्चवान, पञ्चमान, पञ्चवान, पञ्चोवान, पञ्चोवान, he who has five arrows, —the god of love. *Vid.* I. 1. पञ्चमाने *for* मेत्रो.

पञ्चास, fifty.

पञ्चीस, twenty-five: *Vid.* LIX. 2. the twenty-fifth consonant, *viz.*, न (*see* प्रथम) the middle letter of कमल a lotus: also the first letter of मदन, the god of love (*id.* 3.); and the last letter of धरम virtue (*Vid.* LXVII. 1.)

पञ्चोवान, पञ्चोवान, = पञ्चवान, *q. v.*

पक्ष, side, direction: पक्ष राख, to turn one's face towards a person; also to prove the premises of an argument (*F.* 5 with double entendre).

पश्चात्, (*cf.* पश्चात्), *v. a.* to grieve, regret.

पश्चात्, sorrow, regret.

पश्चिम, the west: पश्चिम दिश देखि, looking towards the west.

पश्चा = पश्चु, *q. v.*

पश्चिमा, *adj.* western.

पश्चिमावा, an inhabitant of the west.

पश्चुबाहु, *adj.* behind, hinder: *metaphor.*, invisible. *Prov.* दृष्टि के लिये पश्चि पश्चुबाहु, for the purpose of seeing (so far as your eyes go) your back is invisible, *i. e.*, turn your back to anything you do not wish to see, *i. e.*, there are none so blind as those that won't see.

पश्चिबाहु, पश्चिबाहु, a hereditary

genealogist, whose special duty it is to arrange marriages.

पञ्च five: an assembly of five persons: people in general.

पञ्जरा = पञ्जर *q. v.*

पट, silken cloth.

पटवरिषा, पटवारी, a village accountant; who is generally the educated man of a village; hence the proverb, कायस्थ गाँव में, चौबी पटवारी, in a village of *kāyaths*, even a *dhobi* may become *paṭwārī*, *i. e.*, association with the educated, will make even a fool learned.

पटर, *onomatop.* 'smack'.

पटाव, *v. a.* to irrigate, to water a plant.

पटारव, irrigation.

पटाक, *adv.* immediately, suddenly.

पठ, (पथ), an object of study.

पठाव, *v. a.* to send: पठार दे, *id.*

पठारव, sending.

पड़, पर, or खसि पड़, *v. n.* to fall:

to lie: to take place, be: happen:

पाछू पड़, to fall behind, linger:

चित पड़, to fall on the back, पेश

पड़, to fall on the face, करौट पड़,

to fall sideways: to take a position, *e. g.* खपने रहि बात में पड़ि है

भगड़ा मेठा दिख, be good enough

to be arbitrator in this matter,

and settle our dispute: परि जा,

(*F.* 27), to become; often used

with the indeclinable participle of

another verb to form a passive

instead of जा *e. g.*, बुझि पड़, to be

understood; *see* gram. § 185.

पड़व, falling: news.

पड़व, पड़व, a buffalo calf: *Prov.*

खेत मझिखी चर, पङ्कुरहिं नार,  
buffalos are grazing in the field,  
beat the calves, *i. e.*, in a fight,  
the smaller men get caught, and  
the richer and more powerful real  
culprits get off.

पङ्किका, पङ्कीच, the first day of a lunar  
fortnight.

पढ़, *v. a.* to read : recite.

पढ़व, *obl.* पढ़वा, the act of reading.

पढ़वाव (2), पढ़ाव, *v. caus.* To cause  
to read or recite.

पढ़ारव, the causing to read.

पंडित, a learned man, a "Pundit."

पंडितपन, पंडितारई, पंडितारे, learning,  
"Punditship."

पङ्किका, a cloth with a coloured bor-  
der, *see* पाङ्क.

पतकवा, a flag, banner.

पतनी, a wife: (*Vid.* XVI. 10) *the*  
*wife of Rām, who was the enemy*  
*of Rābān, was Sītā, see चरि, and*  
*रावच.*

पताक, a flag, banner.

पताल, hell, the infernal regions.

पति, a lord, master: a husband;  
(*Vid.* XVI, 3) *the husband of the*  
*fourth daughter of Daohh (Dak-*  
*sha) = the husband of Rohini =*  
*the moon (Som); the whole com-*  
*-pound is in the genitive governed*  
*by मजिनी (sister); the sister of*  
*Som was Lakshmi, who took bodily*  
*form as Rukmini: (Vid. XVI, 8)*  
*the husband of Kām Dhenu (see*  
*कामधेनु) is the bull on which Siva*  
*rides, cf. तापति: (Vid. XVII, 2)*  
*the husband of Ushā (the dawn)*  
*who was the daughter (तनया) of*  
*Bānāsaur (बाणासुर), was Aniruddh,*

*the son of Pradyumn, the son of*  
*Krishn: (Vid. XVI, 4) the hus-*  
*band of Pārbatī was Siva, whose*  
*foe (वैरी) was Kāmdēb; see*  
*दुहिता, and वैरी: पति गृह, the*  
*husband's room, the bridal cham-*  
*ber.*

पतिषाव, *v. a.* to trust, believe in.

पतिषारव, trust, confidence.

पतिगृह, *see* पति.

पत्ता, the leaf of a plant, of a book:  
a detailed description.

पथ, a road, way, path.

पथर, *v. n.* to lie scattered, be scat-  
tered.

पथरव, a scattering.

पथल, a stone; पथल पथल, a stone.

पथकजन, a wayfarer.

पद, a word, a sentence.

पदना, (*Fem.* पदनी), one who breaks  
wind excessively: one who talks  
foolishly, a spendthrift; *Prov.*  
पदनाक लेखें ठाका भुटकी, in the  
consideration of a spendthrift,  
money is like potsherds.

पदारव, a blessing: there are four  
blessings, चरम, चरव, काम, and  
मेव, virtue, wealth, love, and  
salvation: a thing, fact (*very*  
*common in this sense*).

पनबहा, a betel-box.

पनार, a conduit, channel: *adj.*  
streaming with, soaked in: चुरंग  
पनारे (*Vid.* XXXVIII, 2, *रे*  
*locative*), in a conduit of red, hence  
soaked with blood, *see* चुरंग.

पनिषारल, *adj.* covered with water,  
flooded (*as a field*).

पनिबड, a canal, conduit.

पपनी, the eyelash.

पवन, the wind.

पय, पै, *Prep.* on ; upon : in : from (of time), जन्मस पय, from the time of my birth : *conj.* though, although : *properly indecl. part. of* पाय.

पयोधर, the bosom : a cloud.

पर (1), *Prep.* over, above, on, upon.

पर (2), *adj. pro.* other, another : *see* परद्विक.

पर (3), *v. n.* = पड़, *q. v.*

परकार, way, manner, means, method.

परमास, *v. n.* to shine ; bloom.

परमासव, the act of shining.

परचार, *v. a.* to reproach a person concerning anything, to cast it in his teeth.

परचारव, reproach.

परजंत, (पर्यंत), end, termination.

परजुमति, (परिचुम्बि), plan, device : contorsion, twist, wriggle.

परतिपद्य, (प्रतिपद्य), a gift, present.

परती, fallow land ; any open space, बिचली परती, mid air.

परतीति, trust, belief, confidence : परतीति मान (with genitive of object), to trust.

परदेश, परदेश, a foreign or distant country.

परव, a festival, holiday.

परवत, a mountain.

परवरसी, *see* परवरसी.

परवश, परवश, subject to another, not one's own master : dependent on another, परवश हो, to yield, succumb : unhappy, distraught.

परवेश, entering, entrance, परवेश ले, to enter, commence.

परवोध, *v. a.* to console, comfort.

परवोधव, consolation.

परम, *adj.* and *adv.* excessive, very, much.

परमान, an authoritative saying : confidence, trust ; *Vid.* XLIX, 2, परमाने for sake of metre.

परवरम, परवरसी, (परवरसी), relief, protection, nourishment.

परवा, a dove, a pigeon.

परस (1), the act of touching, touch.

परस (2), *v. a.* to touch.

परसन, *adj.* pleased, delighted.

परसव, the act of touching, touch.

परसमनि, *lit.* a touch-jewel : hence, a very precious jewel ; a term of endearment.

परद्विक, *gen. of* परदि, *emph. for* पर (2), (*Vid.* LI, 6) : it is possible however that परदि in this passage is fem. of परद, an old obl. form of पर (2).

परद्वित, *adj.* friendly, or profitable to another.

परामस, manliness.

पराम, life : heart (*metaphorically*), *Vid.* LXIII, 7, परामे for मर.

परामव, *adj.* overpowered, conquered : *subst.* defeat.

परि, *Prep.* on, upon ; कौन परि, how ? परिचय, previous acquaintance with, or knowledge of a person.

परिचित, known, acquainted with.

परिजन, relations, family.

परिणत, *adj.* submissive, obedient.

परिणाम, end, conclusion, *Vid.* XLI, 5, षामे for metre.

परितेज, *v. n.* to abscond, retreat.

परितेजव, desertion.

परिमत, *adj.* submissive, obedient : परिमत हो, to yield to.

परिणाम = परिणाम, *q. v.*

परिवार, family, relations : dependents.

परिवोध, परिवोधन = परबोध, *q. v.*

परिमल, soft, yielding.

परिरम्भ, embraces, the act of embracing.

परियुक्ति, way, manner. कौन परियुक्त how? *cf.* परजुगति.

परिहर, *v. a.* to give up, desert, forswear.

परिहरि, (*Vid.* XII. 4.) *old 2nd sing.*

*Pres. of supposititious root परिह* (*per metathesis for परिहर*), to wear (clothes) : Thou wearest.

परेख, *v. a.* to see.

परेखन, seeing, sight.

परेम, love, affection.

परै, *v. n.* to run away, abscond.

परोसिधा, a neighbour.

परोहन, a vehicle, animal on which to ride; *Prov.* गदहा केँ न दोसर जोसैँधा, घोसिधा केँ न दोसर परोहन, an ass has only one master (*a washerman*), and a washerman has only one vehicle (*an ass*), *i. e.*, every one should stick to his own caste-trade.

पलंग, पलंगिधा, a bedstead.

पलट, *v. n.* to be reversed. पलटिधा, to return.

पलटन, reversing.

पलटन, an army, a regiment.

पलछी, a position of sitting with the feet crossed under the buttocks :

पलछी मार, to sit in this position : *cf.* मोठ, चुकीमाछी.

पलान, *v. a.* to spread (as a cloth or skin).

पलिका, a match ; a light, a candle.

पल्लव, a sprout, a shoot, a young plant.

पल्लवराज, the king of delicate plants, the lotus.

पशुप, a tender of beasts, a cowherd.

पसार, or पसारि दे, *v. a.* to scatter (*seed &c.*) to spread out, open (*wings &c.*).

पहड़िधा, an inhabitant of mountains.

पहर, a *prahar*, watch, or quarter of a day or night, *see* दुपहरिधा ;

the beat of a *chaukidār* or Police officer : watch and ward.

*This word has an oblique form*

पहरा, *only used in the oblique cases : e. g.* (*Sal.* XIX) चोरों केँ लैलऊँ सलहेसक पहरा मैँ, I have stolen them, and brought them from Salhes' beat.

पहर, a guard.

पहाड़, a mountain.

परिहर, *v. a.* (*cf.* परिहरि) to wear (clothes). परिहर ले, to put on clothes.

पहिल, पहिल, *adj.* first : *loc.* पहिलहिं (*Vid.* LX, 4), or पहिले (*Sal.* XII), at first. *The lit. trans. of Vid.* LX, 4 is 'at first the sentence put an end to her life.'

पहिलोठ मार, a cow that has had one calf (= *Skr.* मृष्टि).

पहु, पड़, a husband, a beloved.

पहुँच, पड़च, *v. n.* to arrive.

पहुँचन, arriving.

पहुँचाव, *v. a.* to cause to arrive, to take, carry. पड़चा दे, *id.*

पड़ना, a guest ; a bridegroom.

पड़ = पड़, *q. v.*

पार, पार (1), *see* पाव.

पार (2), पारर, the feet, *old loc.*

पररर्षि, *q. v.* : पार काबत, an under tenure, *but see* पाही काबत, from which it should be carefully distinguished. This distinction has not, so far as I am aware, been noticed by any writer on land tenure, and hence great confusion has risen on the subject.

पाखोल, पाखोल, *see* पाख.

पाखोस, (*Skr.* प्रष्ट, *Pkr.* पाखसी) the rainy season, including the months Āshārḥ, and Srāban.

पाँक, mud at the bottom of a lake.

पाँखि, a wing (of a bird).

पाँच, *Num.* five : (*Vid.* XXII, 3) a sentence of five syllables, *viz.*, नहिँ आएब, "you will not come," *cf.* सात and दुर; पाँच पाँच, five each.

पाँचो, *def. num.* the five.

पाँचोवान, he who has five arrows, Kām Deb the god of love : *cf.*

पचवान, *q. v.*

पाँजर, a side : the side of the body.

पाँति, a line, row : a necklace : a sign of the plural, *e. g.*, *Vid.* XVIII, 3.

पाकल, *adj.* ripe.

पान, a pagari, a turban.

पाचो (*F.* 57) = पाँचो, *q. v.*

पाहुँ, पाहुँ, *adv.* and *prep.* behind : *Prov.* दक्षिण कन्या कन्या कुमारी, पानु यल्लयल पाहुँ भारी, the pretty girls of south Mithilā are pendulous before and weighted behind. ; *cf.* पानु, for another version.

पाटो, half of a head of hair, when divided down the centre.

पाठशाळा, a college, a school.

पाड़ा, (*Fem.* पाड़ी) a buffalo calf.

पाड़ि, an edge, a margin : the coloured edge of a cloth, *see* पड़िचा.

पाड़ि, = पानी (2), *q. v.*

पात, the leaf of a tree, or of a book : an epistle, letter : a leaf platter ; *Prov.* जकर साब जरै, तकर पात न सात, (at a funeral feast, the person who is comforted most, and whom the relations try to induce to eat, is the son of the deceased : here he is neglected by the greedy relations, and the translation is) he whose mother is dead, has neither platter nor food : the act of falling,—*see* जल.

पातर, (*fem.* पातरि), *adj.* slender, delicate.

पाथर, a stone.

पाद, a breaking of wind ; *Prov.* पाद बधानाँ खोखी, the concealing of such under pretence of clearing the throat.

पान (1), betel leaf : the red colour imparted to the lips by the juice of the leaf.

पान (2), the act of drinking : पान कर, to drink : मधु पान, drinking nectar : *Vid.* XIV, 10, पाने, *locative.*

पानि, water : *Vid.* LXXVIII, 3, पानी for metre.

पानी (1), *Hindī* for पानि, *q. v.*

पानी (2), a hand.

पार (1), *adj.* and *adv.* across, on the other side.

पार (2), *v. a.* to cross, to pass over : *In Bangālī this root is used in the sense of to be able ; Pandits say*

that it is not so used in Maithilī ; but I differ from them on this point, having noted three passages in Vidyapati in which it is used apparently in this sense. They are (1), IV. 3. लुपुवळ नयन रुडय के पार, which I translate "who can turn aside a greedy eye" *Pandits* make पार a verbal noun and translate "who turns aside the crossing of a greedy eye," which is an awkward translation, and hardly makes sense : (2), XXXIII. 5 कहिष न पारिष पड मुख भासा, which I translate "I cannot tell the words of my love" *Pandits* make कहिष a noun, and translate "the telling is not crossed, i. e., attained to" which is practically yielding the position : (3) XXXI. 4 चाकप कठिन सख के पार, which *Pandits* translate "who bears warm embraces to their utmost limit (पार) ?" , but which seems to me much more nearly to resemble the Bangālī चाकम्प कठिन सहित के पारे, "who can bear warm embraces ?" : anyhow, in modern Maithilī, I have not met पार in the sense of "to be able."

पार (3), *Vid.* V, 1, पारे for metre), पारव, the act of crossing : पार कर, to cross a person over a stream.

पासा, snow.

पाव, *v. a.* The following forms have been noted, *Simp. Pres.* 1 पावो, पाविष, 2 पादरे, पाविष, 3 पाव, पावधि ; 3  *Fut.* पावोत ; 1. *Past.* & in poetry, 3 *Past* पावोस ; *Indecl.*

*Part.* पार ; to get, to obtain : *Indecl. Part.* पय, पै, पार ( *Vid.* XIV, 5), or पार, used as a preposition ; see पय ; जनम पार, from my birth : with *obl. verbal noun* to be able, e. g., सवै पावो नहिँ, I cannot bear : to find, see, distinguish : hence, to come upon, arrive at.

पाव, पावधि, पाविष, पाविये, पावो, see पाव.

पास = पास (2), *q. v.*

पास (1), neighbourhood : पास or पासे, *prep.*, near.

पास (2), a net ; a collection केस पास a head of hair, a lock of hair : *locative*, पासे *Vid.* (XL, 7) or पासे (*Vid.* XXXIX, 7) for metre.

पासा, = पास (1), *q. v.*

पाव, a line, a procession in line.

पावन, a stone.

पावो *adj.* foreign : पावो कामत, cultivation by a *ra'iyat* who lives in one village, and cultivates in another ; to be carefully distinguished from पार कामत, which is derived from पार feet, and means an undertenure : see पार.

पि, or पौ, *v. a.*, the following forms have been noted, 3rd *Simp. Pres.*

पिबय, पिनु, पौबे : 2nd *Imperat.* पिष,

पिषह, *Pres. Part.* पिबैत, पौबैत (*incorrect*, *Sal.* XIV) : *Past. Part.*

पिडल, पौडल : *Indecl. Part.* पिबि,

पौबि, *verbal noun* पौडव (e. g.

पौडवाक जोग्य, fit to drink) & *obl.*

पिबै (e. g. पिबैक भर, sufficient for

a drink) : to drink : to absorb : to

be full of : *comp. verb.* पिब से for

पिबि से to take to drink, to drink.

- पिब, *see* पि.  
 पिबन, पीउन, the act of drinking.  
 पिबा *adj.* beloved, *subst.* a beloved one, a husband; *cf.* पीबा.  
 पिबाएन, causing to drink.  
 पिबाव, पिबाव, *or* पीबाव, *v. a.*, 2nd *Imperat.* पिबाविर (*Vid.* X, 10), to cause to drink, to give to drink.  
 पिबाक, a drunkard, one who drinks.  
 पिबार, (*fem.* पिबारि), a beloved one.  
 पिबास, thirst.  
 पिबासल, *adj.* thirsty.  
 पिउल, *see* पि.  
 पिउलाह, (*fem.* •बाहि) *participial adj.* drunk.  
 पिङ्ग, पिङ्गा, a lump.  
 पिक, the Indian cuckoo.  
 पिकदानी, a spittoon.  
 पिच्छड़, (*fem.* पिच्छड़ि), *adj.* slippery.  
 पिच्छड़, slipperiness.  
 पिछड़ाह, (*fem.* •बाहि) *adj.* slippery.  
 पिछा, *adv.* and *prep.* behind; *cf.* पीछा.  
 पिछोर, पिछौर, pursuing : पि• कर, to पिंजरा, a cage. [pursue].  
 पिठार, rice pounded in water.  
 पिठि, the back; *cf.* पीठि.  
 पिङ्ग, *v. n.* to suffer pain : to be hurt, *or* wounded; *cf.* पीङ्गा, पिरा.  
 पिङ्ग, pain.  
 पिङ्गारल, *adj.* tired, weary; *cf.* पीङ्गारल.  
 पिठि, a stool; *cf.* पीठि.  
 पितर, a father : brass; *Prov.* पितरक नथ पर एतेक गुमान, so much pride about a brass nose-ring!  
 पित्ती, a paternal uncle, पितिथोत, a paternal uncle's son.  
 पिवय, पिवलह, पिबु, पिबैत, *see* पि.  
 पिरा, *adj.* pained, weary, tired; पिरा जा, to be tired: *cf.* पिङ्गा.  
 पिरित, पिरौति, पिरौती, love, affection.  
 पिरौह, *or* पिरौव, slightly yellow yellowish.  
 पिहाव, *see* पिबाव.  
 पिहाच, पिहाच, a goblin.  
 पिगुन, पिगुन, a slanderer, a back-biter.  
 पिसाह, wages for grinding.  
 पिसान, the act *or* profession of grinding grain.  
 पी, *v. a.* to drink, *see* पि.  
 पीबा = पिबा, *q. v.*  
 पीबर, *adj.* yellow.  
 पीउन, *see* पि.  
 पीउल, *see* पि.  
 पीछा, पीछू, *adv.* behind : afterwards; *cf.* पिछा, पाङ्गु.  
 पीठ, पीठि, the back; *cf.* पिठि.  
 पीङ्गा, pain, agony; *cf.* पिङ्गा, पिरा, पीरा.  
 पीङ्गारल, fatigued, tired; *cf.* पिङ्गारल.  
 पीङ्गा, a stool, a seat; *Prov.* बक गाँड़ि, बनारस पीङ्गा, he has his buttocks in Gayá, and his seat at Banáras, *i. e.*, you can't be in two places at once.  
 पीपर, a pipal tree.  
 पीबि, पीबे, पीबैत *see* पि.  
 पीरा = पीङ्गा, *q. v.*  
 पीरी, yellowness.  
 पीलाव, *v. a.* to cause to drink, *see* पिबाव.  
 पीलु, a worm.  
 पीसल, *adj.* (*properly participle*) pounded. *Subst.* dust.  
 पुष, *Pushya*, *or* the eighth *nakshatra* *or* lunar mansion of the rainy season.



धुङ्ग, the feather of an arrow.

धुङ्गवस्त्रम्, धुङ्गे, धुङ्गे, धुङ्गेहिरेति, *see* धुङ्ग.

धुङ्गिषो, *see* धुङ्गि.

धुङ्गारी, a present of clothes, sweetmeats, &c. sent to the house of a bridegroom by the guardians of the bride, some months after the marriage.

धुङ्गवस्त्रम् *see* धुङ्ग.

धुङ्गाव, *v. a.* = धुङ्ग, *q. v.*

धुङ्गाव, worship.

धुङ्गाव, a son's wife.

धुङ्ग, *adv.* again, *see* धुङ्गि.

धुङ्गमति, *adj. fem. agreeing with मति* (Vid. LXXVIII. 2), holy.

धुङ्गवस्त्रम्, the seventh *nakshatra* (*Punarvasu*) or lunar mansion of the rainy season.

धुङ्गि, धुङ्ग, धुङ्ग, *adv. & conj.* again: on the other hand, still, nevertheless.

धुङ्गीता, *adj.* holy, sacred.

धुङ्ग, holy: a good action: the good actions of a former life: Vid. XXXVIII, 1, *instr.* धुङ्गे *for* धुङ्गे *for metre.*

धुङ्ग (1), a city, a town: धुङ्ग परिजन, the townfolk.

धुङ्ग (2), *and* धुङ्ग, *v. a.* and *v. n.*; following forms are noted: 1 *and* 2 *Imperat. & Simp. Pres.* धुङ्गि; 3 *Inf.* धुङ्ग; 4 *Past Part.* धुङ्गाव, धुङ्गाव; to fill: to fulfil, complete, do: to fill, be filled.

धुङ्ग, *see* धुङ्ग (2).

धुङ्गदेव, the god Indra.

धुङ्ग, *adj.* former: *subst.* former times, olden days: धुङ्गवस्त्रम् (Vid. XXXVIII, 1) the virtuous

actions of a former life: cf. धुङ्ग, धुङ्ग.

धुङ्गा, a collective name for the three *nakshatras*, or lunar mansions *Pūrva-Phālgunī*, *Pūrvaśhāḍha*, and *Pūrva-Bhādrapadā*; the first of these is the eleventh *nakshatra*.

धुङ्गावी, a citizen.

धुङ्गि, *adj. & adv.* former: formerly.

धुङ्ग, धुङ्ग, *see* धुङ्ग (2).

धुङ्गाव, *v. a.* to fill, fulfil.

धुङ्गाव, fulfilling.

धुङ्गाव, (Vid. LXXIII, 2, धुङ्गाव *for metre*) *adj.* old.

धुङ्गि, *see* धुङ्ग (2).

धुङ्ग, a man, a husband.

धुङ्ग, = धुङ्ग, *q. v.*

धुङ्ग = धुङ्ग, *q. v.*

धुङ्गाव, the fore-noon.

धुङ्गित, *adj.* with the hair standing on end: thrilled: delighted, pleased.

धुङ्गी, the earth.

धुङ्ग = धुङ्ग, *q. v.*

धुङ्ग *v. a.* to ask, inquire: this verb is frequently written धुङ्ग, but this is incorrect, except when the vowel is shortened according to gram.

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धुङ्ग, धुङ्गि, *emph.* धुङ्गिषो, the act of asking, a question.

धुङ्ग, *v. a.* 1 *Past.* धुङ्गाव; *Indool. Part.* धुङ्गि; to worship, offer worship to; also धुङ्गि धुङ्गाव (Vid. XXXVII, 2).

धुङ्गी, a worshipper.

धुङ्गी, a kind of cake, or sweetmeat; it is not easily digested, hence the proverb, about one who attempts

*things he cannot do, बीछ पचे बरिं,*  
 पूड़ी खा नारि, a fight for cakes,  
 when ghi won't digest.

पूर, the East.

पूरा, an inhabitant of the East.

पूर, *v. a.* = पुर (2), *q. v.*

पूरज, *adj.* full.

पूरपूर (*F.* 5), the premises of an  
 argument. पूरपूर राख to prove  
 an argument.

पूरव, the East : *also* पुरव, *q. v.*

पूरख, *see* पुर (2).

पूरी, wheaten dough, for making  
 cakes ; *cf.* पूड़ी.

पुल, a bridge.

पैलाख, onions.

पेठ, the belly, a glutton ; *cf.* पेठ.

पेठकुनिआ, the act of lying on the  
 belly on the earth.

पेठार, a basket, a trunk ; *Prov.*  
 काकल बरद के पेठार भारी, for a  
 tired bullock even a basket is too  
 heavy.

पेठू, पेठुआ, a glutton.

पेठ, the belly ; *cf.* पेठ.

पेठि, a market.

पेनबाह, a driver of cattle with a पैना,  
*q. v.*

पेन्ह, *v. a.* to put on, wear (clothes) :  
 to adorn one self with any thing.

पेन्हव, the act of putting on.

पेखर, (پیشتر) *adj.* first.

पै, पय, *adv.* used to give emphasis,  
 surely, खेच पै, he alone.

पैयाँ, the foot.

पैसा, or पैच, the act of borrowing.

पैड़ा, a road.

पैठ, *v. a.* to enter : to rush into.

पैठक, entrancee.

पैना, a cattle-whip or goad.

पैनि, a "pyne," or main drain for  
 irrigation.

पैर, the feet, the leg : *see* पहर.

पैरख, (= पौरख), manliness, cour-

पैस, *v. a.* = पैठ, *q. v.* [age.]

पैसा, a pice : a small copper coin.

पैखार, straw, after being broken and  
 trampled on at the threshing floor :  
 that part of the stalk which is  
 cut off with the ear : *cf.* बार.

पैख, *v.* खानिङ्.

पैखर, पैखरि, पैखरी, a tank : *obl. plur.*

पैखरज, *F.* 81.

पैख, *v. a.* to rub, or wipe off.

पैखव, wiping.

पैखी, a small kind of fish.

पैखा, *adj.* stout, robust.

पैखा, पैखी, a book.

पैख, *v. a.* to nourish, bring up,  
 cherish : (*Sal.* III) *in neut.*  
*sense*, to be nourished, to grow up.

पैतो, a small kind of basket for  
 holding clothes.

प्रमखा, a fiscal division, a *pargana*.

प्रति, *Prep.* in the presence of.

प्रतिपाख, the act of protecting : बचव  
 प्रतिपाख कर, to act up to one's  
 words.

प्रत्यख, *adj.* visible : in the presence  
 of (*very common in this sense*).

प्रखन, *adj.* first : (*Vid.* LIX, 2) the  
 first consonant, viz. क : the 1st,  
 25th, and 28th consonants form the  
 word कमल, a lotus ; *see* पखीस,  
 and खडाइस : (*Vid.* LXII, 1) the  
 eleventh consonant is ड, which  
 with क, forms कड, a promise ; *see*  
 रखाइस.

प्रथमदि, प्रथमदि, *adv.* first, for the first time.

प्रणाम, obeisance, reverence; *in correspondence*, "my compliments" to so and so.

प्रश्न, a question.

प्रसन्न, प्रसन्न, *adj.* pleased, gracious : see परसन्न.

प्राण, प्राण, life: (*old abl.*) प्राणैः.

प्राणवती, (*Vid.* XXXVII, 8) N. P.

प्राण, = प्राण, *q. v.*

प्रिय, *adj.* beloved, = पिशा. *q. v.*

प्रीत, प्रीति, affection, love.

प्रीतम, a beloved one.

प्रीति, = प्रीत, *q. v.*

प्रेम, love, affection.

## फ

फका, the act of putting or throwing a handful of food into the mouth; *Prov.* About a poor man who should be modest, but who is greedy at a dinner-party; जिमकर भूखा मदि, तमिक्कर फका वड़, he who (at home) never touches parched grain, is now gobbling large handfuls: *cf.* फॉक.

फटक *v. a.* to separate: to winnow.

फटकनार the act of winnowing.

फटकव the act of winnowing.

फटका (*fem.* फटकी), फटकाव (*fem.*

फटकावि) *adj.* scattered; hence large; *Prov.* बुद्धि मीचाँक फटकावि फॉकि a foolish Miyā' has large eyes; बुद्धि मीचाँ कँ फटकी दाढ़ी, a foolish Miyā' has a ragged beard..

फटके फटके, *adv.* separately, apart.

फटाक, unconnectedly; suddenly unawares.

फटा, फड़ा, a split length of bamboo.

फड़, *v. n.* to bear fruit, to fructify: to ripen.

फरि, possessing the expanded hood or neck of a snake, but especially of the Cobra: a snake: फरि मदि a precious jewel supposed to exist in a snake's head: *often compared to a lady's face.*

फना, a snake's hood.

फरक, (فراق), *adv.* separate.

फरफरावदि, throbbing.

फराक, distance.

फरीज, dawn.

फर, फल, फड़, a fruit: (*Vid.* XVI, 8) the fruit beloved by Siv is the bel, noted for its roundness and hardness: see तापति, पति, and कालधेनु.

फरिख, (فصل), a harvest.

फॉक (1), *v. a.* to gobble, to toas into the mouth hurriedly: *cf.*

फका, फॉक.

फॉक (2), = फूँक, *q. v.*

फॉकड़, the lungs.

फॉस, a noose, a snare: *old loc.* फॉसे (*Vid.* I, 5).

फाड, *v. n.* to be torn: to be torn out.

फाडव, the state of being torn.

फाटिक, glass, crystal.

फाड़, फार, *v. a.* (*act.* of फाड) to tear, to break: to open.

फाड़व, a tearing.

फातमा, Fátimá, the mother of Hassan and Husain.

फार (1), = फाड़, *q. v.*

फार (2), a ploughshare.

फिर, फौर, *v. n.* to turn, to twist, to leap, (*Vid.* LXXVI, 8) फिररहि = फिरै कहि.

फिरंगी, a European.

फिरव, a turn.

फिरिषादौ, (فريادي) a complainant.

फीका, *adj.* tasteless.

फीर, *v. n.* = फिर, *q. v.*

फुचौ काडी, pen and inkpot.

फुट, फुल, फूट, *v. n.* to blossom: to burst into blossom, to burst out, burst: (*of a burglar*) to break into a house: to be broken, cracked; *Prov.* फुटल भाँड़ संजो पुन जोर, a cracked pot looks for a companion, i. e., the fox who lost his tail: to quarrel amongst oneself, *Prov.* घर फूटे मगार लूटे, when there is disunion in the house even fools loot it: *cf.* फुर.

फुही, a small kind of bird.

फुफकार, the hissing sound of a serpent.

फुर, *v. n.* to be guessed, *Prov.* फुरसौ कहाँ, वो डरलक कहाँ, where was it guessed by you? where he beat me, an allusion to the instructive power of the ferule: *cf.* फुट.

फुरसति, (فرست) leave, liberty.

फुल (1), = फुट *q. v.*

फुल (2), फूल, a flower, a blossom.

फुलडाझी, a flower-basket.

फुलवाझी, a flower-garden.

फुला, *v. n.* to blossom.

फुलेल, sweet oil, made from the चमेलौ, or other sweet-scented flower.

फुसफुसाहडि, whispering softly in the ear.

फुसिषा, फुसिषाह (fem. फुसिषाहि), one who whispers: a deceiver, one who speaks falsely; *Prov.* फुसिषारि बनिषारिनि के मरि घर बटकरा, a dishonest shopkeeper has her house full of weights.

फूँक, फूँक, *v. a.* to blow; to blow up a fire; *Prov.* फूँक न फाँक, रॉन बिचारि के ताप, you don't even help to keep the fire alight, and you stretch your legs before it to warm yourself, (thus preventing other people enjoying it).

फूँकल, *adj.* loosened.

फूट, *see* फुट.

फूरा, *adj.* active, intelligent.

फूल = फुल (2), *q. v.*

फूस, *v. a.* to whisper: to speak falsely: *Indecl. Part.* फूसि, used as फूँसि, a lie. [*adv.* falsely.]

फेक, *v. a.* to throw.

फेकव, a throwing.

फेफड़ि, puffing and blowing.

फेर, *v. a. and v. n.* to turn aside, or away; *Vid.* XLIX, 1, मुँह फेर, to turn aside the face: to whirl.

फेरव, turning aside.

फेरा, फेरी, a circuit, routine.

फेरि, *adv.* again: *homee*, on the contrary, on the other hand.

फेरी = फेरा, *q. v.*

फाँक, *v. a.* to toss by the handful (food) into the mouth, to gobble:

फोँका, a boil, a sore. [*cf.* फाँक.]

फोकसा, a small fish, whose belly swells enormously when blown out by wind—a cruel amusement of little boys.

फोर, *v. a.* to break, smash.

## ब

Note. *Many words commencing in this dictionary with ब are, in common use and in the selections, spelt with व.*

बइसाव, *v. a.* to cause to sit, = बैसाव  
बरर, the jujube tree. [*q. v.*

बरस, बयस, age (of a man or woman),  
period of life; प्रथम बरस, first  
youth.

बंझ, a family.

बक, a crane.

बकबाद, verbal quarrelling, wrangling.

बकस, the English word "box."

बकरा (*fem.* बकरी), a goat: *cf.* बकर.

बकनेल, *adj.* foolish.

बकसीस, (بخش), a present.

बकुचा, (بکچہ), a bundle of clothes.

बकर (*fem.* बकरी), a goat: *a she*  
*goat's face is supposed to resemble*  
*that of a poor man, hence the prov.*

बकरीक सज मूँह, मुसर सज पोड़ा, he's  
got a face like a she goat's, and  
yet he is as stout as a pestle: *cf.*

बकरा.

बकरा, division, the act of dividing;  
*Prov.* पानि सँ साँह, नौ नौ कुटिया  
बकरा, the fish are still in the water  
and they divide them each into  
nine slices, *i. e.*, they count their  
chickens before they are hatched.

बकान, a tale, narrative.

बकारी, a granary.

बडेवा, a kind of sewing, coarse  
quilting.

बडोड़ा, the bark of a tree.

बडो, name of a tribe of gipsies; *Prov.*  
*about one who does badly what he*  
*might be expected to do well,* बुड़बक  
बडोक खंदक सँ डेरा, the foolish  
Bakho set up his tent in a pit.

बजड़ा, a sparrow.

बने, form, shape, appearance.

बंजा, the cotton plant.

बंगाली, a Bangálí. *The Bangálís*  
*speak very bad Maithilí and hence*  
*cannot be understood, hence the*  
*following Prov. is used with refer-*  
*ence to any one who does not speak*  
*plainly* एक बंगाली, दोसर नातराव,  
in the first place he is a Bangálí,  
in the second place he stutters.

बनौरा, *adj.* foolish; *Prov.* बाप बनौरा,  
पुत चोतार, the father is a fool,  
and the son intelligent.

बच (1), voice, speech: a word.

बच (2), बँच, *v. n.* to escape, be saved.

बचन, voice, speech: a word.

बचव, escape, the act of escaping.

बचाव, *v. a.* to cause to escape, to save,  
(*Vid.* XL, 12) बचावोव, *for* बचारव,  
you will cause to escape: hence  
you will conceal.

बजार, बजत, *see* बाज.

बजड़ा a kind of millet.

बजनिचा a player on musical instru-  
ments; *Prov.* बाबाजीक बाबाजी,  
बजनिचाक बजनिचा, the saint of  
saints has turned fiddler of fid-  
dlers; *i. e.*, his pretensions to  
holiness are all hypocrisy.

बजर, बज, a thunder-bolt: hence *adv.*  
violently, tightly, केवाड़ बजर कर,  
to fasten a door tightly: बजर नींद,  
a thunder-bolt sleep, a sleep so  
sound that even a thunder-bolt  
will not break it.

बजबई, *see* बाजब.

बजार, (بازار) a market.

बजाव, बजावे पठाव, *v. a.* to send for,  
or call a person = *Hindí* बुलाना.

बजे रहि, *see* बाज.

बन्ध = बन्धन, *q. v.*

बटनार, the art of rope-making.

बटनारी, high-way robbery.

बटेर, a kind of quail.

बटोर, *v. a.* to collect.

बटोहिन्ना, बटोही (*fem.* बटोहिनि), a wayfarer.

बहा, a kind of large metal cup.

बहु, a pot for boiling rice, of globular form.

बहु (1), *adj. and adv. (fem. बहु)* large, great : very : सस सँ बहु greatest : see बड़ा.

बहु (2), the "bur," or banian tree.

बहुद, बरद, an ox.

बहुपन, बहुप्यन, बड़ार, greatness.

बड़ा, one who is great, a great man ; *nom. plur.* बड़े : बड़ा is properly a Hindi word. The Maithili form is बहु : in Maithili the form बड़ा is properly only used as an oblique form or agreeing with a noun in an oblique case, as in *Vid.* III, 6 ; XLI, 6 ; and XLIV, 5.

बढ़, बाढ़, *v. n.* to increase.

बड़नी, a broom for sweeping with.

बड़व, increase.

बढ़ाव, *v. a.* to cause to increase.

बताव, *v. a.* to show, explain : बताए दे or बता दे, to tell.

बतास, wind : बतास कर, to fan : *Vid.*

LXXIV, 4, बतासे for sake of metre.

बताह, *adj.* mad.

बनुसाह, *adj.* rheumatic.

बनौ, a lath, or thin piece of wood : hence the cross pieces of a roof, see कोरा.

बयान, a fold, or enclosure for cattle ; *Prov.* बहुबक लीखाँ मीयँ मास बयान, the foolish Míyā' has his cattle

fold in the midst of the village.

बदन, face, countenance.

बदशाही, (بادشاہی) reign, majesty.

बदास, a kind of grain, "gram."

बद, a scoundrel, a blackguard.

बध, murder, slaughter.

बधवाह, (*cf.* बाध), a man who watches the fields of a village and guards them ; a *garde champêtre*.

बघाव, a song of congratulation.

बघू, a wife.

बन (1), *v. n.* to be made, to be manufactured : (of a field) to be ready, prepared, cultivated ; *Prov.* जेकर बनस अछड़वा दे, तेकर बारो सास, he whose fields are ready in Ashárh, is ready also all the year round.

बन (2), a wood, a forest : *old loc.* बनहिं.

बन (3), that which binds : निबिबन, that which binds a woman's petticoat (बौबि), a kirtle.

बनव, the state of being created.

बनवैहसि, see बनाव.

बनसि, a fish-hook.

बनारव, shaping, making.

बनाव, concord, reconciliation.

बनार, a trace, a sign.

बनाव, *v. a.* ; 3 *Periphrast. pra.*

बनवैहसि ; to make, concoct, create.

बनिछाँ, (*fem.* बनिछाँरनि) a shop-keeper.

बनिसार, a binding-house, *i. e.*, a

बनीअ, a merchant. [prison.]

बनीआ, *adj.* wild.

बनीविआ, a man of Banaudh, whence the best peons are supposed to come.

बन्ध, a tie, a knot *or* button for fastening clothes.  
 बंध (1), a bond.  
 बंध (2), to bind : to perform.  
 बंधक, pawning, giving things in pawn.  
 बंधन, bonds, binding.  
 बंधाव = बान्ध, *q. v.*, *Muhammadan* 3 *past*, बंधोक्त.  
 बंधु, a friend : a relation.  
 बंधुषा, a prisoner.  
 बन्दाव, = बान्ध, *q. v.*  
 बंधक, a kind of red flower so called.  
 बपौटी, a father's share in the family property.  
 बप्पा, बप्पा, a father.  
 बबुछान, *plur.* of बाबू, *q. v.*  
 बबुर, a thorny kind of tree.  
 बमरदिशा, *adj.* left-handed.  
 बयर, enmity.  
 बयस, बरस, age, period of life.  
 बर, good, excellent : a bridegroom.  
 बरस, a year.  
 बरसा, rain.  
 बरसी, a spear.  
 बरजउबति, बरजोमति, an excellent, *or* beautiful damsel.  
 बरजन, an excellent man : a great person.  
 बरती, one who fasts, an ascetic.  
 बरद, बबुद, a bullock : *Prov.* कोहि बरद क खेफहि बजत, it's the lazy bullock that puffs and blows ; *cf.* बजत *for* a similar proverb.  
 बरन, *v. a.* to tell, (*F.* 1 & c.), बरनौ, *Hindī form*, I tell ; (*id.* 73) बरनत, *Kanaujī for* बरनैत.  
 बरवन, a tale, a story.  
 बरवा, a rope.

बराह्मण, a bráhmān.  
 बरिषात, a bridal procession.  
 बरिस (1), बरीस, a year.  
 बरिस, (2) *v. n.* to rain : *also active*, to rain, to pour rain.  
 बरिसात, the rainy season, the rains : rain.  
 बर, *adv.* rather.  
 बलकवा, = बालक, a child, an infant.  
 बल, force, strength.  
 बलवीर, a great hero.  
 बलने, name of a town on the south side of the Ganges, near Mokámá.  
 बलित, *adj.* surrounded.  
 बलुवाच, sandy.  
 बलेख, a fool.  
 बलेखपन folly.  
 बलि, बली, a creeping plant, a creeper.  
 बस (1), *adj.* under the control of, subject to ; बस हो, बसि रह, to be under the control of.  
 बस (2), *v. n.* to dwell, to be, remain.  
*Indecl. Part.* बसी *for* sake of metre.  
 बसन, clothes, dress.  
 बसंत, the Spring season, including the months of *Chaitra* and *Baisákh* ; (*Vid.* LX, 4) *cf.* बसुज ; *here* बसंत means the time when flowers (कुसुम) appear ; कुसुम also means a woman's courses, and hence बसंत means the three days of a woman's courses, during which her husband may not approach her. The younger brother (बसुज) of बसंत is therefore the fourth day, when her husband may approach her.  
 बसव, the act of dwelling.

बसह, a bull.

बसान, wind.

बसि रह, *v. n.* to be or remain under control, *cf.* बस (1).

बस, *see* बस (2).

बसुआ, a kind of adze, or axe.

बसैआ, a young bamboo.

बखर, clothes, dress.

बखी, a dwelling.

बकु, a thing : goods and chattels.

बह *v. n.* to flow (*of a stream*), बहि जा, to float away, be washed away ; to blow (*of the wind*) : to bear ; to work a plough.

बहब, the act of flowing.

बहरा, *v. n.* to go out, बहराय जारब, to go outside.

बहबल, *adj.* wilful, spoilt ; *Prov.*

बहबलि जोलहिनि बापक दाँदी नोचे, a wilful Jolhini will pull her own father's beard.

बहाड़, *v. a.* to sweep.

बहाड़ब, a sweeping.

बहाणौ, a pretence ; a concealing, disguising.

बहार, *adv. and prop.* without, outside.

बहाल, (بال), the act of preserving.

बहिआ, a slave without pay : *cf.*

बरबाह (1), and बाकर.

बहिन, बहिनि a sister.

बहिर, बहीर, *adj.* deaf.

बहिरा, (*obl.*) a deaf man ; *Prov.*

बहिराक सुतनहिँ को, बहिराक जननहिँ को, what does a deaf man lose by sleeping, or a blind man by waking : this word is properly an oblique form of बहिर, and can

only be used in the oblique cases : so also बहिरा is an oblique form of बान्हर.

बहीर = बहिर, *q. v.*

बउ (1), 3 *simp. pres.* of बह, *q. v.*

बउ (2), a wife, a spouse.

बउ (3), बउत, बउवे, *adj.* many, much : *adv.* very : again : in many ways.

बहेड़, *adj.* incapable, lazy, inattentive. [tive.]

बहे, *see* बह.

बाडर, *adj.* mad.

बाबौन, a dwarf.

बाँक (1), *adj.* bent, distorted : cruel,

बाँक (2), an armlet. [averse.]

बाँका, *adj.* foppish, well dressed : excellent, बाँका बीर, an excellent hero.

बाँन, cotton.

बाँच, *v. n.* to escape, remain secure

बच, *q. v.*

बाँचब, escape.

बाँको, barren (*of females*).

बाँड, *v. a.* to divide, partition ; *Prov.*

जीयाँ मरिहँ वो सिरनी बडिहँ, (*where बडिहँ is a Muhammadan form of Fut.*) The Míyā' will die, and then distribute sweetmeats, i. e., he has promised to do so, but keeps putting it off.

बाँच (1), *v. a.* = बान्ह *q. v.*

बाँच (2), an embankment, बचँच बाँच (Sel. XII) an embankment made by the power of my virtue.

बाँच, a bamboo ; (Sel. I) green bamboos are considered lucky to make a bridal chamber of.

बाँसुखौ, a flute.



बाँह, बाँहि, बाँहि, बाँड, *Irreg. acc.* बाँड  
the arm : बाँह से, to fight.

बाक, the voice ; बाक नहिँ, there was  
no voice, I could not speak. *Vid.*

XXXIX, 8, बाके *for sake of metre.*

बाकर, a goat.

बाज, a horse's rein.

बाघ, a tiger.

बाबाख, *adj.* eloquent.

बाबा, बाबा, the young of any animal,  
*esp.* a calf.

बाज, *v. n.* (*Pres. Part.* बजैत, *Irreg.* 3  
*Pres.* बजरन (*Vid.* LXXXII, 4),  
(*Harkh.* XI, 6, *Kanauji pres.*  
*part.* बजत) ; to speak

बाजव, (*old Loc.* बजवडँ, even in  
speaking) speech ; music.

बाजी, a horse.

बाजुबंद, an armlet.

बाड, a path, a road : बाड ताक, to  
look for the path, *i. e.*, to expect  
anxiously.

बाडी, a small metal cup, or vessel.

बाड़ी, the ground immediately round  
a house ; *Prov.* बाड़ी मेले पात नहिँ,  
घर मेले केरा, if he went into the  
garden and could not find a plan-  
tain-leaf, how could he find a plan-  
tain in his house.

बाड़, बड़, *v. n.* to wax, increase.

बाड़नि, a broom.

बाड़व, wax, increase.

बाड़ि, a flood.

बात, news ; speech ; thing, subject.

बाता, wind.

बाती, a light, candle.

बादर, a cloud.

बाध (1), lands surrounding a village,  
*as distinct from the बडौ or home-*

stead, and from the मोरैका or rich-  
ly manured lands close to the  
houses, and the दोहद, or lands at  
a distance from the homestead.

बाध (2), a prohibition, objection :  
hindrance.

बाध (3), *v. a.* to prohibit, object to :  
interfere with, hinder.

बाधव, hindrance.

बाधा, = बाध (2) *q. v.*

बान, an arrow, बान समान, like an  
arrow : *Vid.* XLIX, 5, बाने *for*  
*sake of metre.*

बानर, a monkey, *Prov.* बानरक बाध  
से नारिखर, a cocoanut in a  
monkey's hand, *i. e.*, it is of no  
use to him.

बानि, habit, custom.

बानी, voice, words.

बान्ह, बन्हाव, बाँध, and बंधाव, (*the*  
*first of these forms is considered*  
*the correct one*) or बान्हि दे, *v. a.*  
to bind, tie : hold fast, धैरज बान्ह,  
to have patience : to build.

बाप, a father.

बापुत, relations, brethren.

बाबा = बाप.

बाबाजी, a mendicant present, *Prov.*  
(*about a poor temple*) बाबाजी मेलाच  
बहरा, मठिआ मेला खन, the priest  
went out, and the temple was  
then empty.

बाबू, बाबू, a title of extreme honour,  
a gentleman of high position :  
*Irreg. plur.* बबुबान.

बाभन, a bráhmán, usually applied to  
bráhmán's of the Pachhimá sept  
of bastard bráhmans.

बास, or बासा *adj.* left, not right,

(*Vid.* LXIII, 7, *see* बुन); (*Vid.* IX, 1) *the vowel to the left of the third vowel (इ) is आ, which forms the first syllables of आउ, "come!" : adverse.*

बाम, (*or* बामे *for sake of metre*) : a fair one : a damsel.

बाय, wind.

बारह, *num.* twelve.

बारि (1), *adj.* young, tender.

बारि, (2) water.

बाल (1), *see* बाहु.

बाल (2), बालक, *adj.* young : a child, baby.

बालपन, *or* बालापन, childhood.

बालमु, a bridegroom, a husband.

बालापन, *see* बालपन.

बाल, बाहु, बालू, sand.

बास (1), scent, odour : fragrance : (*Vid.* II, 1, बासे *for sake of metre*).

बास (2), *v. a.* to scent, to give fragrance to (*Vid.* LXXVII, 3) करपूर पान बासलि, I scented the *pán* leaf with camphor, I put small pieces of camphor into the *pán* leaf.

बास (3), = बासा *q. v.*

बासन, a vessel, a basin.

बासा, a dwelling house.

बाहन, a conveyance : that on which a person rides : the animal on which a deity is supposed to ride : *the बाहन of Indra* (*Vid.* XVI, 2) is Airávat, the king of elephants, *that of Siva* (*Vid.* XVIII, 8) (*or* Har) is a bull, *that of Durgá* (*or* Debí) (*Vid.* XVI, 7, and XVIII, 5) is a lion.

बाहर, *adv.* outside.

बाहरक, *adj.* external.

बाहा, a stream, a current.

बाडे, *Irreg. acc. of बाँड, q. v.*

बाडलना, the creeper of the arm, a woman's arm compared to a creeper.

बिचन, बिचनि, (*Skr.* बलन, *Pr.* बिचने), a fan.

बिचा, बीचा, seed.

बिचान, the act of having young, *e. g.*, एक बिचानक मार, a cow that has had one calf.

बिचाव, बिचावि दे, *v. a.*, to marry one person to another : *Subst.* a marriage ; *Prov.* भेल बिचाव, जोर करब कौ, (*a woman addresses an old lover*), I am now married, what can you do with me.

बिचाही, wedded.

बिचोन, separation.

बिचोनि, (*Fem.* बिचोनिनि) deprived of ; forlorn.

बिकरी, sale.

बिकल, *adj.* uneasy, anxious : confused, confounded.

बिकसित, *adj.* bright, shining.

बिकौआ, a sect of high caste Bráhmans, who make a living by selling themselves (बिक, to sell) as husbands to women of lower caste.

बिष, poison.

बिषहर, बिषहर, *adj.* poisonous.

बिषम, बिषम, *adj.* uneven : intolerable.

बिचिन, *adj.* uneasy, tormented : unbearable, intolerable.

बिचै, a thing, subject.

बिगड़ौआ, बिगड़ू, a spoiler, one who spoils.

विषदाव, *v. a.* to spoil, to cause to turn out badly.

विषदारव, spoiling.

विष, बीच, *adv. & prep.* between : in the midst.

विषल, *v. n.* to change, alter.

विषलव, change.

विषला, (*fem.* •छौ) *adj.* middle.

विचार (1), discrimination, judgment ; (*Vid.* LI, 1, विचारे *for metre*).

विचार (2), *v. n.* to consider.

विहना, (*Fem.* विहनी) one who collects ; गोरु डा विहनी कतऊँ कोहर बैस, how can a woman who collects cow-dung, (expect to) sit in a bridal chamber.

विहाचोम, = विहोना, *q. v.*

विहिचा, toe-rings.

विहोना, the bedding of a bed.

विजय victory.

विज, बीज, a seed.

विङ्गार, a seed-bed.

वित (1), wealth.

वित (2), बीत, *v. n.* to pass away ; also विति जा.

वितव, passing away.

वितित, *adj.* passed away, expired ;

वितित हो, = वित, (2), *q. v.*

विचार, *v. a.* to stretch, extend.

विद्वित, *adj.* rent asunder : (*fig.*) heart-broken.

विदा, the act of leaving a place, विदा हो, to go away, leave ; विदा कर, to allow to go.

विदार, *v. a.* to tear, rend.

विदारव, tearing, rending.

विदेस, विदेस, a foreign country, a distant land, (*Vid.* LV, 1, विदेसे *locative*).

विदेवा, the god of love, Kám Deb.

विद्यापति, the celebrated poet of that name.

विध, a ceremony ; *Prov.* विद्या सँ विध भारौ, the ceremony is more looked after than the actual marriage, (following the letter, and avoiding the spirit of the law).

विधाता, God, the Creator : fate.

विधि, manner, method, way, कोने विधि, how ; बड विधि, *adj.* various, of many kinds, *adv.* in many ways : fate, विधि बस, accidentally : God, the Creator, Brahmá, who (*Vid.* XVII, 4) *has four faces, see दीस, and मिलाव.*

विधुचा, *v. n.* to become melancholy, sorrowful : to become angry ; *Prov.* उचौत कहनँ, सँ विधुचाय, if you speak the truth your friend will get angry.

विन, बिना, विन, *prep.* without ; विन is the usual word in *Vid.* ; it occurs 14 times, *agst.* बिना, once, and विन, not at all.

विनमज्जा, (*Vid.* LXXVIII, 2,) *obsolete 1st Pres.* I pray to = विनमज्जे, *from root विनम.*

बिना, = विन, *q. v.*

बिनिंदक, that which puts to shame.

बिनौतौ, prayer, a prayer.

बिनु, = विन, *q. v.*

बिनोद, pleasure, gratification.

बिंद, बिंदु, a drop, spot, bead.

बिंदक, one who discriminates, or appreciates.

बिंदु, बिंद, a drop, spot, bead.

बिपत्ति, distress, calamity, misfortune.

विपरित, विपरीत, *adj.* reversed, contrary, averse, repugnant: (*Vid.* XXXIII, 1) विपरित खरत (खरत), *coitus a tergo*.

विवाह, marriage.

विवाहित, *adj.* wedded.

विवाही, one about to be married, a bride or bridegroom.

विवेक, wisdom, discretion, discrimination.

विमल, pure, spotless. [*ed face.*

विमल (fem. विमलि) *adj.* with avert-  
विंब, a tree bearing a red fruit.

विरंज, in the phrase रंज विरंज (*Sal.* XVI), of various colours, cf. रंज रंज, *id.* III.

विरमान, a queen (P)

विरवा, = वीड़ा, *q. v.*

विरह, (*instr.* विरह) separation.

विरानि, *see* रानि.

विराम, agitation, disturbance.

विरिषा = वीड़, *q. v.*

विरोध, opposition, काख बाखस दुड परम विरोध (*Vid.* XX, 5) between action and sloth there is a great difference.

विर्ज, for ब्रज, the country where Krishna sported with the cow-herdresses. विर्ज नारी, a woman of Braj.

विलकुल, (بالكل) *adj.* all, entire.

विलंब, (*loc.* विलंबे) delay.

विलस *v. n.* (*Harkh* XVI, 3, *Kanaujī* 3 *Pres.* विलसत) to caress, wanton, sport amorously.

विलसव, caressing.

बल्लार, बिलार, a cat.

बिलाप (*Vid.* LXXVII, 8, *for metre* बिलापि), lamentation, a lament.

बिलार, (*Fem.* बिलारि), a cat; *Prov.* बिलारि बिलारि धर धर नेचे, an angry cat scratches the dust with her claws; i. e., helpless rage expends itself on the meanest objects.

बिलास, (*loc.* बिलासे, or *for metre*) enjoyment, amorous sport.

बिलासनि, बिलासनि, a damsel with whom one sports, a bride.

बिलौकी मान, cf. बेखौकी *v. n.* to ask for a wedding present. Part of the wedding ceremony.

बिसेख, *v.* बिसेख.

बिमत, *adj.* white, shining.

बिषधर, बिषधर, *adj.* venomous.

बिषम, बिषम, *adj.* uneven; cruel.

बिषाद, sorrow, dejection.

बिसना = बिछना *q. v.*

बिसर, *v. a.* to forget: desert.

बिसरना, a thing forgotten.

बिसराम, *v. n.* to be at rest, be tranquil: *Vid.* II, 2, बिसरावे, for 3 *Pres.* बिसराने.

बिसखेख, separation.

बिष्णु, the god Vishnu.

बिष्णुना, *v. n.* to dream, = बिषना.

बिसेख, बिसेख, speciality; special meaning, purport.

बिह, बिहि, बीह, the Creator: fate.

बिहाड़ि, wind.

बिहान, morning, dawn.

बिहि, बिह, बीह, God, the Creator; fate, *Prov.* भरखें भर पुनु बिहि छुमाव, it is fate's nature to fill the full, i. e., to him that hath shall be given.

बिऊस, *v. n.* to smile.

बिऊसव, the act of smiling.

बीचा, बिचा, seed; progeny, offspring.

बीच, बिच, *adj.* between, middle :  
*subst.* that which is between, difference : *prep.* between.

बीच, बीछ, a scorpion : centipede.

बीज, बिज, a seed : algebra : = बीर्य, semen virile, in opposition to रज the menstrual excretion ; the union of these two is supposed to be the cause of production. Hence, when applied to inanimate objects, such as the earth, the two together बीजरज mean poetically the soil, which is the efficient cause of production : (Vid. XVIII, 3) सिखर बीज the pomegranate.

बीड़ा, बिरवा, बिरिया, a roll of betel-leaf prepared for eating.

बीत, *v. n.* = बित, *q. v.*

बीबी, the mistress of a house, a lady.

बीर, a hero.

बीस, *num.* twenty, (Vid. LIX, 3) the twentieth consonant, i. e., न, see पचीस : also = बिष poison, as in Vid. LXIII, 6, where there is a pun on the two meanings of the word.

बीच, बिच, बिदि, God, the Creator : fate.

बुझ, बुझत, बुझय, बुझल, बुझलहि, बुझलि, see बुझ.

बुझाव, *v. a.* forms noted are 3 *Simp.* Pres. बुझाव, and बुझाविष, 1. and 2 *Fut.* बुझारव, 2 *Fut.* बुझैवच : to cause to understand, to search : to satisfy.

बुझारव, instruction.

बुझाचीन, a persuading : hence deceiving.

बुझि, बुझिरे, बुझ, see बुझ.

बुझैवच, see बुझाव.

बूझ, बूझ, *v. n.* to drown, be drowned : to drown oneself ; *n. b.* बूझ, is the correct form.

बुझव, drowning.

बुझिपन, folly.

बुझिबक, or बुझवक, or बुझवकहा. *adj.* foolish ; *Prov.* देस के बुझवक, उठ के अनगुनार, he looks a fool, but he gets up early in the morning, i. e., you won't catch him napping.

बुझपन, बुझपन, old age.

बुझिया, an old woman ; *Prov.* बुझिया मरै मरस सँ, बी पुतळ उपहास, an old woman dies surely (*lit.* in a vital part), when her daughter and daughter-in-law are ridiculed for going astray.

बुताव, *v. a.* to put out, extinguish.

बुध, *adj.* wise.

बुधपद, the planet called Budh.

बुधजन, a wise man.

बुधियार (*fem.* बुधियारि), बुदिमान, *adj.* wise.

बुधियन = बुधजन, *q. v.*

बुन, बुना, बुंद, बून, a drop of water (only बुन and बुंद in this sense) : a cypher ; (Vid. LXIII, 5) 60 — 10 = 50 ; take away the cypher, and 5 remains, which is पंच ; पंच also means an assemblage of five people, hence people in general : (*id.* 6), two added to a cypher becomes 20, which is बीस, which also means poison : (*id.* 7), a unit followed by nine cyphers forms a thousand millions called in Sanskrit (पद्म) which also means a lotus. Hence nine (नव) to

*the left of nine cyphers is 9,000,000,000, or नव पद्म, a young lotus.*

बुलकुंज, a kind of flower.

बुझ, and also बुझ, *v. a. the following forms are noted, 1 Simp.*

*Pres.* बुझिह, बुझिरे: 3, बुझ, बुझय,

बुझु; 2 *Imperat.* बुझ, बुझ; 3 *Fut.*

बुझत: *Past. Part.* बुझल, बुझल;

3 *Past.* बुझलन्हि: *Indecl. Part.*

बुझि, बुझि; to understand: to know,

perceive: *the passive is formed*

*with पड़, thus बुझि पड़, to be*

*understood: see gram. § 185.*

बुड़, *v. n.* = बुड़, *q. v.*

बुड़न. the act of drowning.

बुड़ि, a fool.

बूढ़, (*fem.* बूढ़ि) *adj.* old.

बुन = बुन, *q. v.*

बुरि, *pudenda mulieris.*

बुज, the country of Braj, where

Krishn spent his boyhood.

बुनात, an account, a story: *a very common word, in conversation of all classes.*

बेचाकुल, (*fem.* बेचाकुलि), *adj.* distracted, distressed.

बेचाज, (*Vid.* XIII, 1, बेचाजे *for metre*), concealing, excuses.

बेचाधि, disease, sickness: ruin; *Prov.*

बहुबुधि करयि ता होरेन्हि बेचाधि

destruction comes to him who displays excess of wisdom, *i. e.*, too many cooks spoil the broth.

बेचापित, *adj.* pervaded: (*of time*) completed.

बग, बेड़, a frog.

बैच = बैच, *q. v.*

बैत, a rattan.

बेकत (1), *adj.* discrete; manifest, visible, apparent.

बेकत (2), *v. a.* to perceive, *Vid.* IV, 2, बेकतय हृदय लुकावय लाज, your heart perceives it, but conceals it through shame.

बेकूफ, (بےوقوف), a fool.

बेगर, (بےخیر) *prep.* without; खाद्य बेगर, without eating, without food.

बेगारौ, one who is compelled to give forced labour; a "begarí;" *Prov.*

मल भेल पैसा के बाघ चढ़लक, नहि तें

बेगारौ पड़ितयि, it had been better

that a tiger should have caught

my Lord, than that he should

have been compelled to labour

forcibly.

बेड़ = बैन, *q. v.*

बैच, बैच, *v. a.* to sell; (*Sal.* XIX.)

बैचे, *obl. form of 3rd verbal noun* she went "to sell."

बैचव, sale.

बेटवा, बेटा, बेटुआ, a son.

बेटिआ, बेटौ, a daughter.

बेड़, a hedge, wall, *Prov.* लखी

आवेति कतउं नहि बेड़, when good

luck once comes, no wall will keep

her out.

बेड़ा, a chain; difficulty, sorrow.

बेड़, *v. a.* to hedge, fence in, surround.

बेड़व, surrounding.

बेड़ौ, a granary, a place for storing grain.

बेताल, बेताल, a goblin, demon.

बेथारल, *adj.* wounded.

बेदन, a wound, grief, pang.

बेनाडी, a door-bar.

बेड़ुलि, a spot of silver fixed as an

ornament on a woman's forehead,  
*cf.* बेदुल्लौ.

बेच, *v. a.* to pierce, spear: to hook a fish: to kill.

बेचव, piercing.

बेन = बैन, *q. v.*

बेनिषा, बेनी, (1), small silver or gold spots on a woman's forehead, which surround the टिफुल्लौ, or vermilion patch on a woman's forehead.

बेनी, (2), a braid of hair, braided in a single braid and falling down the back like a tail, as worn by a widow, and by a woman whose husband is absent.

बेवह, *adj.* averse, against.

बेवरजित, *adj.* taken away, abandoned.

बेरहट, or बेरहटिया, the afternoon meal.

बेरा, बेरि, time, hour, o'clock, कत कहि बेरि, how much time is there? *s. a.*, how much of the day is left? time, repetition, एक बेरि, once.

बेरिषा, the afternoon.

बेस, the tree œgle marmelos.

बेसना, a rolling-pin; a potter's wheel.

बेसौ, a kind of flower.

बेसा, a prostitute; *Prov.* बेसाक पूत बनिह, a harlot's son has become as great a saint as Bāśishth.

बेस, *adj.* good, pleasing.

बेसनि, *adj.* full of passion, very amorous.

बेसवा = बेसा, *q. v.*

बेसाच (1), *v. a.* (causal of बेस) to buy, purchase.

बेसाच (2), बेसाचव, buying.

बैठ, *v. n.* to sit = बैस, *q. v.* which is the more correct and usual form; to have nothing to do; *Prov.* बैठस बनिषा की करे, रहि कोठिक घान सोहि कोठी धरे, a shop-keeper without custom employs his time moving his paddy from one box to another: बैठ does not occur in *Vid.*, बैस being always used.

बैठक, a seat.

बैठव, sitting.

बैठाल, *v. a.* to cause to sit; बैठा ले, to put on (clothes): a *Hindī* form, the *Maithilī* being बैसाव, *q. v.*

बैताल, = बैताल, *q. v.*

बैन, बेन, a word.

बैर, a jujube tree.

बैरी, an enemy, (*Vid.* XVI, 4), the enemy of Siv, the husband of Pārbatī, was Kām Deb, who was the god of love, and was burnt to ashes by Siv, and hence called अनन, the bodiless one: (*Vid.* XVI, 5), the enemies of the gods who were the sons of Aditi were the Daityas, see चदित, and तनय; their preceptor (गुरु) was Sukr, see गुरु.

बैस, a bullock.

बैस, or बैठ, which latter is the less correct and less usual form, *v. n.*, to sit: *cf.* बैठ.

बैसव, sitting.

बैसाव or बरसाव, *v. a.* the following forms are noted, *Past Part.*

बैसाबोल, *Indecl. Part.* बरसाव, and बैसाव, to cause to sit: to place, arrange: *cf.* बैठाल.

बैसाव, arrangement.

बोझ, *v. a.* to load.

बोझैल, load-bearing, a bearer.

बोच, *v. a.* to notice, heed : console.

बोचव, notice.

बोरा, a sack.

बोल (1), *v. a. and v. n., the following forms have been noted, 3 Simp.*

*Pres.* बोल, बोले, बोलाई, 2 *Imperat.*

बोलह; 3 *Fut.* बोलत; *Past. Part.*

बोल्ह; *Indecl. Part.* बोहि; *Pres.*

*Part.* बोखैत, and बोखत : to say,

utter, (of a bird) sing : to speak :

बोल्ह, that which has been said, a

promise : *Prov.* बोल्हह से बोल्हह,

फेरि नति बोल्हह, you've said your say, now hold your tongue.

बोल (2), बोखि, speech, word : promise : consoling speech.

बोल्ह, speaking.

बोबा, a boy.

बौक, (*fem.* बोकि), *adj.* dumb.

बोराह, *adj.* mad.

ब्यतौत, *adj.* passed away, elapsed.

ब्यभिचार (*Vid.* LI, 2, °चारे for *metre*), evil practices, debauchery, unchastity, adultery.

ब्राह्मन (*Rem.* ब्राह्मनि), ब्राह्मह, ब्रह्मन, a Bráhmaṇ.

## भ ।

भर, *see* चेा.

भँडैला, भडुचा, a pimp.

भँवर, an humble bee.

भकर, भकोख, *v. a.* to swallow hastily, to gobble : to eat greedily, to gorge oneself with.

भडू, a fool.

भज, *pudenda mulieris.*

भजनीमनी, a fire-fly.

भजता, one who has bathed in the Ganges and pretends to have become inspired ; *low caste men do this, and are much revered by their fellows for their pretended sanctity ; hence the proverb, बाँझि न धोर, से भजता जेर, a fellow who does not even wash his privities, turns a prophet.*

भजनी, a sister ; (*Vid.* XVI, 3) the sister of Som, the moon, was Lakshmi ; Som was the husband of Rohini, who was the fourth daughter of Dakeh, *see* दह, दुता, and पति ; Lakshmi took the bodily form of Rukmini, and as Rukmini her son (तनय) was Pradyuma, who again was an incarnation of Kám Dev ; Kám Dev's wife was Rati. *See* तनय, and चरही.

भजवा, a cloth to hide the privities

भजवान (*Vid.* V, 4, भजवाने for *metre*) God : Kṛishṇ.

भगिना (= भागिना), a nephew.

भनेडू, a runaway.

भंम, भौम, Indian hemp. a name of Śiv (*Vid.* LXXXII, 8).

भज, *v. a.* to worship : to change money.

भजव, worship.

भंजौती, the village custom of exchange of services in ploughing.

भड, a warrior, a hero.

भडा, or भाटौ, a brick-kiln, a furnace.

भट्टौ, (*Dim.* of भडा) a still, a place for distilling spirits.

भडुचा, भँडैला a pimp.



મંદાર, a treasury, (*Vid.* XXX, 5) મદન  
મંદાર, the treasury of love, i. e.,  
*pudenda mulieris*.

મતીજા, a brother's son, a nephew.

મદીયા, માદ્ય, the month Bhādo.

મદ્દા, *adj.* slow in intellect, a fool.

મન, *v. a.* to say, મન *or* મનદિ, *old* 3  
*pres.* he says.

મનવ, speech.

મનમનાવટિ, a humming.

મનસા ઘર, a cook-room.

મનિતા, the last line of a song, con-  
taining the author's name.

મથન, a house.

મસ, *v. n.* to wander, *see* મસ (2).

મસવ, wandering.

મસર, મસરા, મસર, = મંચર, the humble-  
bee, *said to be fond of the*  
*jasmine; hence* a lover, husband.

મય (1), fear.

મય (2), *see* મે.

મર (1), *adj.* full, full of: જન મર, the  
whole world.

મર (2), *v. a.* to fill, ઘંકસ મર, to take  
a person in one's lap; *takes double*  
*accusative*, ઘરનિ ઘરિ મર, to fill  
the earth with water: to com-  
plete, મરિ having completed, *hence*  
*adverbially*, till: to be filled.

મરતી, a filling, a load: the being  
entrusted with a duty: enlist-  
ment.

મરના, land given in mortgage.

મરની woof, *see* તાની.

મરન (1), an error, mistake.

મરન (2), મસ, *v. n. and v. a.* to  
wander, to wander over.

મરહ, *Past. part.* of મર (2), *used as*  
*adj.* full.

મરાઓન, મરાઓનિ, the wages of filling  
a hole.

મરિ, મર, *adj.* whole, entire: *cf. also*

મર (2): filled with, covered with,  
e. g. નચ જન મરો, covered with  
scratches.

મરિયા, one who bears *or* carries.

મરોસ, hope: the giving hope, con-  
solation.

મહ, *adj.* good: true: મહ મંદ good  
and evil, virtue and vice.

મહાપન, મહાર્દ, મહાપન, goodness.

મલો = મહ (*Vid.* XLV, 5), *q. v.*

મસન, ashes.

મસાવ, *v. a.* to cause to float, *or* float  
away.

મસાવ, floating.

મસિયા, *see* માસ.

મઝે, the eyebrow; *cf.* મૌઝ.

માર, માર્દ, માર, a brother; *the first is*  
*the more usual form*.

મારૂંજિ, an elder brother's wife.

માણર, a whirlpool, a circle, *v.* વક-  
માણર.

માણો, nature: price, rate of sale.

મૌંગ, the stimulating product of  
Indian hemp, bhang.

મૌંગઠ, breakage; *Prov.* ઘરક મૌંગઠ,  
ઘર સાલો, the plough is broken,  
repair it.

મૌજ, a trace, indication.

મૌઝ, a pimp: a rogue: a large  
earthen pot.

મૌઝપન, મૌઝપન, roguery.

મૌતિ મૌતો, form, shape, appearance.

મા, *v. a. and v. n.* to say, speak.

માવ, speech.

મ જા, માસા, speech, words; dialect.

માન (1), fortune, good luck.

भाग (2), *v. n.* to run away, flee ;  
 भागल दल, a defeated army.  
 भागिन, a sister's son.  
 भाठी, भाथी, = भट्टा, *q. v.* [rent.  
 भाड़ा, (भाढक), hire, price of labour :  
 भात, boiled rice ; food.  
 भातिज, a brother's son.  
 भाथी, a furnace = भाठी.  
 भादव, = भदौषा, *q. v.*  
 बान (1), *v. a.* to say, to speak : to  
 appear ; resemble : to be dissipated,  
 dispersed.  
 बान (2), *or* बाने, *for metro*, speech :  
 a saying, a word.  
 बानव, speech, &c.  
 भाव, भाव (1), nature : love.  
 भाव (2), *v. a. and v. n.* to like, love :  
 to please.  
 भावव, affection.  
 भाविनि, a wife.  
 भार, a burden ; hire : wages.  
 भारी, *adj.* heavy : great, important.  
 भास, the forehead.  
 भासा, a spear.  
 भासु, a bear.  
 भाव, *see* भाव.  
 भाव = भाव, *q. v.*  
 भास, *v. n.* to float ; भासल जा (*Sal.*  
 XVIII) *or* (*id.*) भसिबा जा (*cf.*  
 दिबा, कविष, and the *Bangálí*  
*form of the compound*), to float  
 away, be washed away.  
 भासा, = भासा, *q. v.*  
 भिंकुवा = भौंक, *q. v.*  
 भिज, भिजिबा, भिजिबो (*Nd.* III),  
 भौचि, alms.  
 भिजल्लव (*Fem. •ल्लवि*), *Participial*  
*adj.* wet.  
 भित्तरी, *adv. & prep.* inside.

भित्ति, भित्ति, भौति, a wall.  
 भिनसर, भिनसरवा, dawn, morning.  
 भिनाउजि, separation.  
 भौंक, भिंकुवा, the mound round a  
 tank.  
 भौचि = भिज, *q. v.*  
 भौड, light friable soil suitable for  
 growing spring crops.  
 भौति (1), fear ; (2), = भित्ति *q. v.*  
 भौन, *adj.* separate, separated.  
 भौन, (*Fem.* भौसा (*Vid.* VII, 3),  
*adj.* fearful, terrible.  
 भौससैन, name of a king.  
 भौर, *v. a.* to tie.  
 भुईचाँ, भुईचाँ, भुर, the earth, ground :  
 floor, भुईचाँ पर बैसल, seated on the  
 floor.  
 भुगुन, *v. n.* to wither.  
 भुज, the arm, hand.  
 भुजंग, a serpent.  
 भुजंगपति, Sesh, the lord of serpents.  
 भुतल, the earth : भुतल नृपति, the  
 Demon Bali.  
 भुतिबा, *v. n.* to lose one's way ; *Prov.*  
 जोलहा भुतिरेखा वीची खेत, the  
 Jolhás lost their way in a linseed  
 field ; *Linseed, in flower by moon-*  
*light, looks like water ; and there*  
*is a story about a number of Jolhás*  
*(who are notorious fools) swim-*  
*ming across a linseed field and*  
*losing each other.*  
 भुवन, the world : *there are said to be*  
*fourteen worlds : hence भुवन, also*  
*means 14 ; similarly रितु (a season)*  
*means 6, and when a person says*  
*he will take 14 + 6, he means 20*  
*i. e. बीस, which also means poison,*  
*(Vid. LIX, 1).*

मुलवा, a store-house; *Prov.* बूटल  
 होइ मुसुमुलवाहिं ठाढ़ a horse when  
 he gets loose, goes back to the  
 chaff-house.

मुल, *adj.* light brown.

मुल्ला, or मुल्लो, chaff.

भुरवाँ, भुरै, the earth = भुरैवाँ, *q. v.*

भुलल, भुलल, ornaments.

भुलल, *adj.* hungry.

भुजोल, geography.

भुजा, parched grain.

भुजो, *adj.* burnt, dry; *Prov.* घर भुजो  
 भाँज न, बौबी फोंकलि चूड़ा, there is  
 not even dried bhang in the house,  
 and the lady is gobbling *chúrā* in  
 public, (*i. e.* is extravagant): *cf.*  
 फका.

भुत, a ghost, a portent.

भुर, a hole.

भुलल = भुलल, *q. v.*

भेचानक, *adj.* fearful, terrible.

भेट (1), an interview: deserts.

भेट (2), भेट, *v. a.* to meet.

भेटव, a meeting.

भेजाव, *v. a.* to send; *the more usual*  
*word is पठाव.*

भेद, a secret.

भेदिचा, a spy, busy-body; *Prov.*  
 घर भेदिचा, लंका जरि भेल, through  
 a spy in the house Lankā was  
 burned.

भेस, a beetle.

भेर, *adj. & adv.* exceeding: very,  
 भेर सुतल, sound asleep.

भल, भेलाह, भेलौह, *&c.*, *see* हो.

भेलौकी = भिलौकी, *q. v.* a preliminary  
 tour of visits paid by a bride or a  
 bridegroom to her or his relations,  
 two or three days before the mar-

riage. *It is the custom for the*  
*person visited to give the visitor*  
*a present.* भेलौकी भाँज, to ask for  
 a wedding present; hence, to go  
 on this tour of visits.

भेच, form, appearance: dress: dis-  
 guise.

भे (1), भे भेल, *see* हो.

भे, (2), fear.

भैच, भैचा, भैसा, a buffalo; *Prov.* भैच  
 बुद्धबकही, नाबो कुंजलिचा, the buf-  
 falo is only a fool, and you've  
 given it a grand name,—Kunja-  
 liā.

भैरव, *adj.* terrible.

भैरुर, भैरुर, a husband's elder brother  
*with whom the wife cannot speak*;  
 a younger brother is देखोर, *with*  
*whom she can speak*; *cf.* भोजाह.

भोज, *v. a.* to enjoy.

भोजव, enjoyment.

भोजन, the act of eating.

भोर, morning, dawn.

भो, *see* हो.

भौह, *obl.* भौह, the eye-brows; *cf.*  
 भुँ.

भोजाह, an elder brother's wife; a  
*wife is only allowed to speak to*  
*her husband's younger brethren,*  
*and often has an intrigue with*  
*one of them, hence the Prov.*  
 बुद्धबकहाह बड सभ के भोजाह, the  
 wife of a fool, is elder brother's  
 wife to every one in the village;  
*cf.* भैरुर.

भोरी, a whirlpool.

भर, the humble-bee.

## म

मैं, में, मैं, मैं, *postp.* in ; *the first and last are not used by Vid., the second and third, each once.*

मंडर, मंडल, मँडिरि a circle : the circle of light in the clouds round the moon.

मैं, *postp.* amidst, among, *see* मैं.

मैंदनी, scarcity, famine.

मकर, Indian-corn.

मकफूल, (مکفل), *adj.* mortgaged.

मकरा, a spider.

मकरंदा, nectar, honey : a bee.

मकुना, a male elephant with small tusks.

मखमल, velvet ; *Prov.* मखमल मैं भुंजक बखेचा, sewing of (coarse thread made of) *bhunj* grass on velvet : *i. e.*, incongruity.

मखी, a fly ; *Prov.* खे मुड़ करी, जे मखी खाय, where is the treacle that the flies ate, (*a man offers frivolous excuses for not providing sweet-meats for his friends*).

मग, a path.

मगदहि, *see* मँग (2).

मगन, *adj.* plunged : (*of the heavenly bodies*) set : pleased, delighted.

मगनीक, one who gets a thing for nothing, a swindler, a bilker.

मगर, a beggar, one who begs : *Prov.* चाप मिथौ मगर, द्वारे दरवेस, the *Miyā* is really (as poor as) a beggar, (and yet he pretends to be rich and has) his doorway full of beggars, (who have come for alms).

मगध, the kingdom of Magadh, or south Bihār.

मगदिचा, *adj.* of or belonging to Magadh, an inhabitant of Magadh.

मगाव, मंगाव, or मगाए दे, *v. a.* to send for ; *also* = मँग, *q. v.*

मगारव, a summons.

मघा, name of the tenth Nakshatra, or Lunar mansion.

मंगडीका, an ornament for the forehead, *cf.* मँग (1).

मंगनी, borrowing : a Muhammadan betrothal ; *Prov.* चउ मंगनी, पउ बिचाव, the marriage took place immediately after the betrothal, *i. e.*, there was indecent haste.

मंगल, *adj.* propitious, fortunate.

मंगा = मँग (1), *q. v.*

मंगाव, *see* मगाव, मँग.

मंगेचहि, *see* मँग (2).

मचिचा, a seat, chair.

मच्छर, a mosquito.

मछै, a son, whose elder brothers have died ; *Prov.* मछैक माय पच रोत पछै, the mother of a *machhai* bears the sorrow of losing sons.

मजर, a cluster of blossoms, *especially of the mango*.

मजिहा, *adj.* middle, intermediate : the middle of three brothers, or the second of four brothers.

मजोतर, the cord, or string connecting two *pálos* or bullock yokes.

मटकी, an ogle, wink.

मठा, a kind of buttermilk ; *Prov.* (*of a man who has once burnt his mouth with hot milk*) दूधक उरै. मठा फूकि पीबी through fear of its

being (hot) milk, he blows on the buttermilk before he drinks it, i. e., a burnt child dreads the fire.

मठिआ, a temple.

मड़, मँड़, the head, मरि मड़, having filled the head, carrying a load on the head.

मड़्हा, *v. n. 3rd Pres. irreg.* मड़्हाइ है, to hang about a place, to hover over it, (*of a bird*).

मड़रा, a slip of bamboo which goes round the edge of a round winnowing basket, acting as its side, *see* रूप.

मड़वा, a small house open on all sides in the centre of the court-yard of a house, erected at the time of various festivities, as marriage, &c.

मड़ुआ, a grain, (*Artinissia vulgaris*) much eaten by the poorer classes of Tirhut.

मड़ैआ, a hut.

मड़ौ, a hut, house: *hence the name of the sub-division सीतामड़ौ* "Sítá's hut."

मजिस्टर, (*English*) a Magistrate.

मणि, मनि, a jewel: a diamond.

मणिमय, *adj.* composed of jewels.

मंडल, मँड़र, मँड़रि, a circle; चाँद मंडल, the circle of the moon.

मत, opinion; a person's sect.

मतारौ, mother, a common word used by the lower castes.

मति (1), mind, opinion.

मति (2), *imperative prohibitive particle*, do not.

मथ, *v. a.* to churn: to cause to foam, or boil.

मथव, churning.

मथा, the head.

मथुरिआ, an inhabitant of Mathurá.

मद, wine.

मदकल, *adj.* intoxicated, mad.

मदति, (३५०), help, assistance.

मदन, Kám Dev, the god of love.

मदान्ह, *adj.* (*from* मद + आन्ह *for* आन्हर) *Vid.* XXXVIII, 1, *Instr.*

मदान्ह *for* मदान्है; blind with passion.

मधु, honey, nectar.

मधुकर, a bee.

मधुजोव, *adj.* whose life depends on honey.

मधुपान, a draught of honey.

मधुपुर, the city of Mathurá.

मधुर, *adj.* sweet.

मधुरपति, मधुरापति, (*for* मधुरापति), name of Kṛishṇ.

मधुराव, (*or* •रावे *for* metre) *adj.* full of honey.

मन (1), *old loc.* मनहिं, mind: memory

मन पाव, *v. a.* to remember: heart: attention, मन दय, *or* दे, having paid attention, attentively: the desire of one's heart, मन चोह चाहि, a desire

has arisen, आपन मन, wilfulness, मन मरि, with all one's heart, मन पुरा, *v. n.* to fulfil one's heart's

desires, मन पुराव, *v. a.* to fulfil another's desires.

मन पुराव, *v. a.* to fulfil another's desires.

मन (2), a measure of weight, a "maund."

मनगर, *adj.* pleased at heart.

मनमथ, मनमथि, the disturber of the mind, love.

मनसिज, that which is born in the heart; love.

मनमुआ, *v. n.* to boast, to boast

about; *Prov.* मनच मनचुरेखन्हि, तै बेन छै परेखन्हि when he was boasting of his bravery, he ran away on account of a frog.

मनचै, *old loc. of मन* (1), *q. v.*

मनाइज, (*Vid* LXXXII, 8) Menakā the mother of Umā, or Pārbatī, the wife of Sib; *this is the traditional interpretation; but the word appears to be really a voc. fem. of the Bhojpuri word मनर, 'men'* It would then mean, 'O Lady.'

मनि = मणि, *q. v.*

मनुच, मनुच, a man.

मनुचौड, manliness.

मनोमय, born in the heart: love.

मनोरथ, heart's desires.

मनोरम, *adj.* lovely.

मंद, (*or मंदा for metre*), *adj.* bad; vile, base, mean; मंद सभाज, evil company; मंद हो to become corrupted: gentle, slow.

मंदिर, a temple.

ममहर, ममहरा, a maternal uncle.

मय, *adj.* composed of, made of.

मर, *v. n.* (*the following forms are noted*; 1, *Prosp. Cond.* मरिरे; 1, *Simp. Pres.* मरौ; 3, मरय; 1, *Fut.* मरय; 3, मरत, *also a Bhojpuri plural form used by Muhammadans मरिचै is found*; 3, *Retro. Cond.* (F. 39) मरते *for मरते*; *Past. Part.* मरल, मुरल): to die, be killed; *Prov.* मुरल (obl. of मुरल) पूतक बडत नाचौ, a dead son has many names, *i. e.*, the dead are always spoken of in affectionate terms; मरै के मन नहिं, उठि उठि बैडौ, you evidently don't

intend to die, for you keep sitting up, (*said to a convalescent*).

मरहर, a cemetery.

मरजा (*Sal* XV), a *future participle passive* of मर, *lit.* it is necessary to die, चाखिर मरजा, in the end a man must die.

मरय, dying.

मरम, a vital part, मरम मार, to inflict a mortal wound.

मरसीया, name of a class of songs celebrating the deaths of Hassan and Hussain, sung at the Muharram festival by Muhammadans.

मरौ, a mortal, मरौ भुवन, the world of mortals, the earth.

मल, *v. a.* to rub, shampoo.

मलव, shampooing.

मलिन, *adj.* black, dark, solid: sad, melancholy.

मसाला, *see* मसाला.

मसहरौ, (مسحري), caresses; *Prov.* काइ मसहरौ, मोर जौ मारखहि, cease caressing me, it is killing me.

मसान, a burial-ground: any lonely place, *Prov.* हरौ खा मसान खा, if you eat oil-cake (*which has purgative properties*), you will have to retire; *i. e.*, a bad result follows a bad action.

मसालचौ, a torch-bearer, *Prov.* लेइ जरे लेलोक, नाँहि फाडे मसालचौक, the oilman's oil is being burnt, and the masálchí is distressed about it; *i. e.*, he is a busybody.

मसाला, मसाल, (مسال) spices, sweetmeats, Kábuli fruits.

मसिकौत मार, a first cousin, the son of one's mother's sister.

मसिहानी, an ink-pot.

मसी, ink.

मसक (1), smell, odour.

मसक (2), *v. a.* to smell.

मसकव, the act of smelling.

महत, *adj.* great; *Prov.* महतक घर संततिव वास, good men dwell in the houses of the great.

महतःरौ = मतारी, *q. v.*

महफ्फा (محففة), a litter for women.

महाजन, a banker.

महाभय, *adj.* very frightful.

महामूँ, a kind of pulse, *phaseolus mungo*.

महाशक्ति, a great accomplishment.

महिमा, greatness, majesty.

महिषी, a buffalo.

मड, मडवा, the *Bassia latifolia*, "mowa."

महेश, a name of Siva : a name of Krishn.

माद, माई, माद, a mother.

माँ, *postp.* in, *see* मैं.

माँन (1), संना, the parting of a woman's hair.

माँन (2), संनाव, समाव, *v. a.* the following forms are noted; 3. *Simp. Pres.* माँन; 1. *But.* माँनव; 3. *Pres.* संनेवाहि, मगदहि; *Indecl. Part.* माँनि : to ask for, demand : beg for, yearn for, desire, want.

माँनव, asking.

माँनौ, the bow of the boat, where there is a comfortable seat, hence *Prov.* जनिवा सेवा नहिं, ये जनिसे माँनौ सवार, the fellow who hasn't money to pay his fare, takes the most comfortable seat in the boat.

माँची, माँची, a fly.

माँझ, the midst, middle : the waist.

माँझी, a wild man, a man of the woods : the steersman of a boat.

माँडी, earth, clay.

माँड़रि, मँड़र, मँड़ल, the circle of light in the clouds round the moon; छन माँड़रि डूरि पानि, डूरि माँड़रि छन पानि, if the circle is near the moon, rain is afar off, and *vice versa*.

माँथ, माँथा, the head.

माँथ, *prop.* in, *see* मैं.

माँथ, *v. a.* to impress, to leave an impression upon, as of a foot in soft earth, or of a pair of female breasts over her lover's heart.

माँथव, impression.

मागु, a woman.

माँची, a chair = मसिषा.

माँची = माँची, a fly.

मान्निख = मन्निखा, *q. v.*

माँडि, माँडी, earth, clay.

माँड़, *v. a.* to knead, shampoo.

माँड़व, shampooing.

माँड़ी, over-boiled rice.

मातर, added to present participles as follows आवैत मातर, immediately on coming.

मातख, (*fem.* मातखि), *adj.* intoxicated.

माता, मातु, a mother; मातु पिता, parents.

माथ, माथा, the head.

माधव, माधो a name of Krishn : hence generally, a beloved one, a husband : the month of Baisákh (April-May) : the seventh lunar day of the month (*Vid.* LXVI, 1).

माधव चिँड बीवरना, a drinking cup

after the fashion of Mádhab Sīh.

*A sobarná.*

भाषी = भाष्य, *q. v.*

मान (1), *or* (*Vid* LXXVII, 4) माने *for metre*), pride, anger: self-respect.

मान (2), *v. a.* to honour, reverence, प्रतीति मान, to trust: to consider.

मानव, honour, fame.

मानस, the mind, the heart: मानस धाम, soul-abiding.

मानि, respect, reverence, अधिक मानि सन्ति, respectfully: pride.

मानिक, a ruby.

मानौ, (*fem.* मानिनि), *adj.* proud.

मानुष, मानुष, a man.

माम, मामा, (मामक), (*fem.* मामौ), a maternal uncle.

मार, *v. a.* to strike, smite, kill; *Prov.*

मारि सिपाही, मार्चो जमादारक, the soldier fights, and his captain gets the credit.

मारव, a blow.

मारामारि, मारि, a fight: *Prov.* उल्टे चौर मारामारि, although a thief, you turn round and fight (*a thief's business being to run away*), *spoken of one who refuses to admit himself to be in the wrong.*

मारक, *adj.* quarrelsome.

माल, (*fem.* मालिनि), a Dusádh surname.

मालति, the jasmine.

माला, a garland. [lord.

मालिक, (مالك), a landowner, land-

मालिन, *see* माल.

मास (1), (*Vid.* LXVI, 4, मासे *loc. but* in LXVI, 5 = मास *for metre*), a month, मास मास कै, every month.

मास (2), मास, flesh.

माहाराज (*F.* 32), a great king, a Mahárájá.

मिर्चा, a Muhammadan title.

मिच्चाव, *v. a.* to press, squeeze.

मिच्चाव, *v. a.* to put out, extinguish (a light).

मिच्चारव, extinguishing.

मिठ (*fem.* मिठि), मौठ, *adj.* sweet.

मित, *adj.* measured, under restraint, (*F.* 7) चित मित राख, to keep in one's proper senses; *this is probably incorrect for चित मित, in which मित would mean 'friendly,' the whole meaning 'Chitrá did not keep his mind well-disposed.'*

मिन, a fish, *poetical for मौन q. v.*

मिथिला, the country comprised between the Himálaya mountains on the north, the Ganges on the south, the Gandak river on the west, and the Kosi river on the east; मिथिलापति, मिथिलेश, the Lord of Mithilá, the present Mahárájá Bahádúr of Darbhanga.

मिनती, reverence, prayer.

मिल, मौल *v. n* (*the following forms are noted*; 3, *Simp. Pres.* मिलै, मिलय; 3, *Fut.* मिलत, मिलताय, मिलतयि; 3, *Retro. Cond.* (*F.* 4) मिलते *for* मिलतै; *Past. Part.* मिलल: to unite; to meet, be found by, मिलत मुरारि, *lit.* (by you) Murári will be found, *i. e.*, you will find Murári: to find (*rare*): to yield to caresses, (*Vid.* XXX, 3), मेखि न मिलय, union cannot take place.

मिलन, मिलव, union, caresses.



मिलाव, *v. a.* to cause to meet, to join : to add, (*Vid.* XVII, 4) add the number of directions, 10, to the number of the Vedas, 4, and add to them half the number of the faces of Brahmá ( $\frac{1}{2} = 2$ ) ; see दीस.

मिलाव, joining.

मिलाप, union, confederacy ; *Prov.*

माय मोषारें मिलाप, डेडवें पानि दुवाव, the cow and the milkman are confederates,—with (-out the pail leaving) his knee, she lets him milk water into it.

मिलित, मिश्र (*Vid.* LXXII, 1), *adj.* tied, joined.

मिची, black dye: collyrium ; *cf.* मची.

मोड़, *v. a.* to grind, knead, sham-poo ; *cf.* माड़.

मोड़व, grinding.

मौन, a fish ; in *Vid.* XXIX, 10, the girl's eye swimming in tears is compared to a fish swimming in water, and the struggles of the fish when hooked, to the rolling of her eye : the fish sign of the Zodiac, which is represented by any word commencing with प, hence (*Vid.* LIX, 4.) = पाद, a foot, *cf.* पिंच.

मौन, (*Sal.* XIII) *v. a.* = मिश्र, *q. v.*

मुह, see मर.

मुँह, मुँही, the mouth (*F.* 6, the word should be मुँह for the sake of metre).

मुँह, the face.

मुकता, a pearl.

मू, (*old abl.* मुहड्ड), the face : (*Vid.* XVII, 4) Brahmá has four faces, see बिधि, दीस, and मिलाव :

the mouth, or even the lips (*Vid.* XXXV, 5) : at end of an adjectival compound takes a fem. मुखि, *e. g.* *Vid.* VII, 7.

मुखमुषि, that which cleanses the mouth, betel-nut ; *Prov.* मुखमुषि न प्रकार, तनिका चक्षुषातक बड़ चमतकार, he can't afford to give his guest even a piece of betel, and yet he escorts him out of the house with as great pomp as if he had been actually entertaining him.

मुखिया, मुख, a leader, headman.

मुगदर, मुंगर, a club.

मुगध, मुग्ध, *adj.* passionately in love.

मुंगर = मुद्गर, *q. v.*

मुड़ाव, and मुड़ाव दे, to shave, to shave off.

मुड़ी the head ; see मुँह.

मुन, *v. n.* to urinate.

मुतव, urining.

मुतना, one who urinates much.

मुतवास, a desire to make water.

मुदित, joyful, filled with joy.

मुदै, मुदै, (مُدعي) an enemy, very common in this sense.

मुदैगिरी, enmity.

मुनख, *adj.* closed, shut up ; more properly मूनख, see मून.

मुनहर, *adj.* silent, without sound.

मुनि, मुनि, a saint (*old Gen. Plur.* *Vid.* I, 2, & XXIII, 4, मुनिडंका).

मुरगा, (*Fem.* मुरगी), (مُرغ), a fowl ; *Prov.* एक खेर मुरगी नो खेर मसाला, (a man who puts) nine seers of spices to one seer of fowl.

मुरखा, *v. n.* to faint.

मुरखारव, fainting.

मुरत, मुरति, an image; idol.

मुरदा, (مردا) a corpse: the dead.

मुरारि, मुरारी, a name of Krishṇ.

मुबब, a fool; *Prov.* मुबबब लाठी

मोभ कपार, a fool's stick hits you on the head: *i. e.*, only fools use weapons; *cf.* मुबे.

मुसक, *v. n.* to smile.

मुसकब, मुसकौ, a smile.

मुसरौ, a mouse; *see* मूस.

मुसबड़, a wild man, a man of the forest: name of a low caste.

मुसा, *see* मूस.

मुसक बाण्ड, to tie a person's elbows behind his back.

मुच, मुँच, the face.

मूड़, मुँड़, मुड़ी, the head.

मून, *v. a.* to shut up, close: *Past Part.* मूनल or मुनल (*Vid.* XXX, 5), shut, closed.

मूनब, a closing.

मुनि = मुनि, *q. v.*

मूर, a root: principal (of a loan).

मूब, a fool; *cf.* मुबब.

मूखपन, foolishness, clownishness.

मूस, मुसा, मुसा, a mouse: *nursery nonsense-rhyme*, कसाक धोकड़ी मुसाक कान, मरि मरि धोकड़ी पवन के बान; तँभर धोकड़ी गेल पुन फाटि, दस दिस तवन पवन गेल पाटि, a coarse canvas bag, and a mouse's ear; fill the bag with wind and bring it here: therefore (or perhaps being filled therewith) the bag burst, and the wind spread in all directions: *this rhyme is also sung by grown-up people to bring a breeze, and forms part of a curi-*

*ous alphabetical rhyme called the वाताकान, or "Incantation of Wind," which is of much popularity in Mithilā.*

मूसर, a pestle for beating grain in an कसर, or mortar.

मुनसद, musk.

मँ (1), *Pro*, 1st pers.; only used in poetry and sometimes by Muham-madans; the following forms have been noted; *nom.* मेँ; *abl.* मोदि, मोदौ (*lengthened for metre Vid.* LXXVIII, 5), मोर; *gen.* मोर; the form मोरा is also found, but only as an oblique genitive, or (twice, *Vid.* LV, 6, and LXIII, 2) with the final vowel lengthened for the sake of metre; from this oblique *gen.* should be distinguished the general *abl.* form used as a dative of possession, *e. g.* नदिँ मोरा उका चदि, (*Vid.* LXXIX, 13). to me there is not money, I have no money; मोर has a rare *fem.* मोरि; मोरि only occurs once in *Vid.* XXXI, 1, but it is there certainly *masc.*, the *fem.* form being used for rhyme (*cf.* बसरि, LXIII, 3): the quantity of the मो in मोर is usually short; in *Vid.* it is twenty-five times short and only four times (XXXII, 3, XXXV, 8, LXII, 3, LXV, 1) long; मोरा has always both syllables long except in the loose metre of LXXIX, 13, where both are short; the मो in मोदि is always short in *Vid.*; in the one place

where मोहो occurs, both syllables are long : *म* (*q. v.*) the modern prose form of the pronoun is really a plural of *मैं* : I.

*मैं* (2), the sign of the loc. in ; see *मैं*.  
मड, डेड (1), (*English*), a mate, captain of a gang.

मेघ, a cloud.

मेजर, (*English*), a Major.

मेड, (2) *v. n.* to be rubbed out, or off, to disappear, also मेड जा, and मेडल जा.

मेडल, a being rubbed out.

मेडाव, or मेडार दे, *v. a.* to rub out, expunge.

मेथिलापुर, the city of Mithilā.

मेथुरा, the city of Mathurā.

मेदनि, मेदनी, the earth : the ground : a kind of plant eaten with gānjā.

मेरु, mount Meru, the abode of the gods.

मेसि, union, see *मिश्र*.

मेघ, मेघा, a cloud : the central upright pole of a threshing-floor.

मेहर, मेहराव, a woman, a wife.

मेथिल, *adj.* of or belonging to Mithilā.

मेना, (*English*), miner (*in* Sappers and Miners).

मेरन, the cord which ties the *pālo* or yoke of a plough to the *chauki*.

मेल, *adj.* dirty.

मैं, मैं sign of loc., in ; see मैं (2).

मौस, a moustache.

मौर, the turn or bend in a road or stream.

मौरवाह, the driver of cattle in an oil-mill, who goes round with them.

मौस, मोस, a mosquito, a gad-fly.

मोकामा, the town of Mokāmā in the Patna district.

मोख, मोखा, a pad or buffer tied along the two door-posts of a person's house, and made of straw, against which the two edges of the *tāfi* door can rest.

मोगल (مغل), a Mughal.

मोटार, fatness.

मोति, मोती, a pearl.

मोतिहार, a pearl necklace.

मोनौराम, name of a brother of Salhes.

मोदवती, the wife of Rāghab Sīh (?) : her name occurs only in two of *Bidyāpati's poems*, Nos. 75 and 76.

मोसिम, a Muhammadan weaver.

मोर (1), see मैं (1).

मोर (2), a peacock.

मोरन, the territory between north Tirhut, and the Himālaya mountains, now in possession of Nepāl.

मोरा, मोरि, see मैं (1).

मोस, a mosquito, = मौस.

मोसाफिर, (مسافر), a traveller.

मोसि, ink.

मोहन, a name of Kṛishṇ.

मोहर, (مهر), a seal.

मोहरिर (محرر), a writer, a *muḥarrir*.

मोहि, see मैं (1).

मैं=मैं, मैं (2), *q. v.*

मैंसी, a mother's sister ; *Prov.* बिन्दु नहिं जान, मैंसी मैंसी करव, I am not even acquainted with you, and you call me "Aunt, aunt."

मौनत, death.

मौमी, a woman.

मौन, silence : मौन सब सफ, to bear a thing in silence.

चित्रसिरा, name of the fifth Nakshatra, or lunar mansion.

## य

NOTE. *Many words occurring in the Chrestomathy and beginning with य, will be found in this Vocabulary beginning with ज्ञ, like which an initial य is almost always pronounced.*

यजमान, *see* यजमान.

यज्ञ, *see* यज्ञ.

यदि, *see* यदि.

यदुकुल, the family of Yadu, to which Krishna belonged who is hence called यदुकुल सुंदर, the beauty of the house of Yadu, यदुनाथ, the lord of Yadu, यदुबाल, the child of Yadu, and other names.

यम, *see* यम.

यय, for ई, this, also particle of affirmation, yea.

युग, *see* युग.

युगल, *see* युगल.

युव, (*fem.* युवति) *adj.* young, youthful.

योग, *see* योग.

योगसंत, *see* योगसंत.

योग्य, *see* योग.

योजन, *see* योजन.

## र

ररनि, night.

रैरूपन, the state of a widow, widowhood.

रखलन्हि, रखितऊँ, &c., *see* राख, (2).

रखवारो, guard, watch.

रखाव = राख (2), *q. v.*

रमड़, *v. a.* to rub.

रमड़व, rubbing.

रसुपति, a name of Rām.

रंज (1), (*or* रंज *for* metre), colour, hue, रंज रंज, रंज बिरंज, of varied hue: beauty: delight, pleasure, रंज कर, to indulge in pleasure: a melody.

रंज (2), *v. a.* to paint.

रंजव, colour.

रंजाव, *v. a.* to get painted, नाक रंजाव, to have one's nose painted, *see* नाक.

रंजाएव, a getting painted.

रच, *v. a.* to make, construct: adorn.

रचव, a making.

रक्षा (*P.* 13), *incorrect* for रक्षा, protection, which is required both by sense and metre.

रज, dust: menstrual excretion, *see* बीज.

रजनी, the night, रजनौकर, the moon.

रजपूत, a Rājput.

रड, *v. n.* to wander, to go.

रडव, wandering.

रडना, the act of wandering; रडना

रडौलन्हि, he has caused to wander.

रडाव, *v. a.* (3 *Past.* रडौलन्हि) to cause to wander.

रकूपन, actions of a Rāj or Sūdra, meanness.

रतन, a jewel.

रतल, *adj.* beloved.

रति, amorous sport, dalliance: name of the wife of Kām Deb: the pleasures of love personified, sexual pleasure.

रतौभी, *adj.* moonblind, a myope, *Prov.* जोग करे तँ रतौभी आव, when

a man has to perform a penance  
(a generous action), he becomes a  
myope (i. e., lazy).

रनी, a grain, a speck, a small por-  
tion.

रथ, a chariot.

रत्न, a tooth.

रत्नकद, verbal quarrelling.

रत्न, battle, the field of battle.

रत्न, v. a. to sound.

रत्न, adj. tinkling, sounding.

रत्न, the sun.

रत्नी, the spring-crops, रत्नीरावे, spring-  
mustard.

रत्न (1), passion, vehemence: sexual  
pleasure: passionate caresses.

रत्न (2), v. a. to be passionate: to  
smile.

रत्नव, passion.

रत्न, v. a. to enjoy.

रत्न, रत्नि, a pleasing, or beautiful  
damsel.

रत्न, enjoyment.

रत्ना (रत्न), sending, despatch.

रत्न, juice, nectar, honey: flavour,  
essence: love: enjoyment, plea-  
sures of love: relish.

रत्नन्त, adj. full of love.

रत्नन्त, adj. full of juice, sweet.

रत्नन्ता, a gallant, a lover.

रत्निक, adj. ingenious, clever: appre-  
ciating.

रत्न, v. n. the following forms have  
been noted; 3 Simp. Pres. रत्न,  
रत्न, रत्ने, रत्न; 2 Imperat. रत्न,  
रत्नेहि; 3 रत्नयु; 3 Fut. रत्नत; 3 Peri-  
phrast Pres. रत्नरत्नि, रत्नेरत्नि; Past  
Part. रत्नत; 1 Past, रत्नतई; 3  
masc. रत्नत, रत्ने, रत्नताव: fem.  
रत्नति and रत्नि, to remain;

abide: be: become: the simple  
present is used as an auxiliary  
of the Imperfect tense of other  
verbs, see Grammar.

रत्न, the wheel fixed at the top of a  
well.

रत्न, one who has dwelt long in a  
place, an old inhabitant.

रत्न, रत्नि, रत्नि, a widow, Prov. रत्न  
वसवे जीवक जंजाल, the fine airs  
of a widow are the troubles of her  
heart, an allusion to the wretched  
condition of widows in India.

रत्न (1), ashes.

रत्न (2), and रत्नव, v. a. (the follow-  
ing forms are noted; 3 Simp.  
Pres. रत्न, रत्नति, रत्नति (F. 73);  
2 Imperat. रत्नत, रत्नो, रत्न, रत्न;  
1 Fut. रत्नत (also in Letter as 2  
Imperat.); 1 Retro. Cond. रत्नतई;  
1 Past. रत्नतई, रत्नत; 3 रत्नतहि,  
रत्नत; Indecl. Part. रत्नि, and  
रत्नार): to place, to lay: to place  
one's affections: to put by, collect:  
keep, retain, have: to agree to:  
(Vid. III, 6) ? to perform, वनुरोच  
रत्न, to comply with requests,  
which is the pandits' explana-  
tion; I would, however, translate,  
lay (the burden of performing)  
great obligations upon the great:  
रत्नार से, to arrange, (hair, dress,  
&c.)

रत्न, a demon, a goblin, a Rákshas.

रत्न, रत्नि, colour, tint; रत्नि कर, to  
colour, paint.

रत्न, and रत्न सिंह, name of a king  
of Mithilá contemporary with  
Bidyapati, his name occurs in Vid.  
LXI, 5, and LXXVI, 10, see p. 41.



be: become: *the simple is used as an auxiliary Imperfect tense of other Grammar.*

wheel fixed at the top of a

who has dwelt long in a old inhabitant.

राखि, a widow, *Prov.* राखि कंजास, the fine airs were the troubles of her allusion to the wretched of widows in India.

राखाव, *r. a.* (the following are noted; 3 *Simp.*

राखि, राखि (F 73);

राख, राखी, राख, राख;

(also in *Letter* as 2

*Retro. Cond.* राखिने, 2, राखल; 3 राखलनि,

4. *Part.* राखि, and

ace, to lay: to place

is: to put by, collect:

have: to agree to

to perform, *वदनि*

ly with requests,

*pendate' explains-*

however, translate,

en of performing)

is upon the great

range, (hair, dress,

golden, a *kiskas*,

tint, *राखि* वर, to

राखि, name of a king

contemporary with

name occurs in *Pid*

(XVI, 10, see p. 41)

atra, or

राज (1), a kingdom : a king.

राज (2), *v. n.* to shine.

राज कुमार, (*fem.* कुमारी), a prince.

राजा, a king.

राजित, *adj.* shining, splendid.

राड़, a low-caste man, a Súdra, *Prov.*

राड़ राड़ बड़ बेरी. नित्य लै डो फेरै.

cattle, Súdras, wives, and maid-servants, always want the cudgel ;

राड़ लवो हथो मास ने भेट, a low-caste labourer (goes away) to make water, and you won't see him again for six months : *i. e.*

*they are always making excuses to get away from their work :*

ब्राह्मणक ग्राम में राड़ पजिआड़ can a Súdra be a genealogist in a village of Bráhmaṇs ?

राड़ी, a kind of thatching grass.

राखि, a widow, = राँड़ि *q. v.*

राति, (*gen.* रातुक, *Sal.* XXI), night,

बन्दरिषा राति, a moonless night,

हंजोरिषा राति, a moonlit night,

राति बिराति, throughout the whole

night, रातुक चलवै, by a journey of the night, by a night journey.

(*Sal.* I), on the sixth night after birth a child's fate is found by astrology.

राधा, name of Kṛishṇ's favourite

cowherdess, the daughter of Vṛi-

shabhánu : राधाकृष्ण, Rádhiá and

Kṛishṇ.

रानी, a queen.

राव, voice, sound.

रावण, the celebrated king of Lanká

(Ceylon). The enemy of, and

conquered by Rám.

राम, the celebrated hero of the

Rámáyan : his name, frequently

recited by devotees ; *Prov.* मुँह में

राम, बगल में डूरा, "Rám" in his

mouth, and a dagger under his

arm ; राम करै, हर मोहड़ा बरै, पूछि

आपनि बोझा रहै, although he utters

"Rám, Rám," he sticks in front

of his kitchen fire, and has his

plough going in the neighbouring

fields, *i. e.*, he is only a sham de-

votee ; रामराम कहे से बझा पावे,

गौड़ि बुनावे स डझा पावे, he who says

"Rám, Rám" gets pushed away,

while a dancing-girl who wriggles

her person gets money.

रामा, a beautiful woman, a beloved

one, a wife : (*Vid.* XVII, 2),

the wife of Vishṇu, who took the

form of Kṛishṇ, was Lakshmí ;

her father was the Ocean, from

whence she rose when it was

churned by the gods ; the son of

the Ocean was Som, the Moon.

राय, a king : an honorific title.

राय = राव, *q. v.*

रास, (*or* राखे for metre) a heap, a

quantity.

राह, (४), a road.

राहठ = राह, *q. v.*

राहड़ि, a coarse kind of pulse.

राखी, a beautiful woman.

राहु, the demon of eclipse, so called :

he is supposed to endeavour to

swallow the moon.

रिब, a bear.

रितु, रौतु, a season, there are accord-

ing to the Hindus six seasons,

hence रितु stands for six, see

भुवन.

रिन, debt.

रिपु, an enemy, a foe ; (*Vid.* XVIII,



5), *the enemy of he goats is Debi, to whom they are sacrificed*; (*Vid.* XXII, 2), *Siv's enemy was the god of love, Kám Deb*: (*Vid.* XVIII, 7), *the enemy of the pearl (who eats it) is the swan चंस, which also means the sun, whose daughter is the river Jamuná.*

रिसिचा, *v. n.* to become enraged;  
F. 46, रिसिचाबोह, *incorrect for*  
•बारह

रिसिचारह, *rage.*

रोति, रोती, *established usage*:  
fashion, manner, custom: love.

रोतु = रितु, *q. v.*

रोन, *debt.*

रुख (1), *adj.* dry.

रुख (2), (رُخ) face, direction.

रुखान, *a chisel.*

रुचि, *beauty, brilliancy.*

रुद्राच, *a kind of rosary affected by worshippers of Siv*: *Prov.* बापक मरा सुंमरी, पूतक मरा रुद्राच, *the father has a club on his neck, and the son a rosary, i. e., the father is a scoundrel, and the son*

रुप = रुप, *q. v.* [a devotee.]

रुपैया, *a rupee.*

रुस, *and* रुसि रुह, *v. n.* to be angry,  
रुसलि रुह, *to continue angry.*

रुसव, *anger.*

रुषा, *a quarter of an áná, one pice.*

रुष, (*loc.* रुषे *Vid.* XVI, 13), *form*:  
*beauty*: silver.

रुष नारायण, *said by some to be a son of Sibáy or Sib Síh, and by others, to be the same as that person: but see introduction to the songs of Bidyápati.*

रुस, *v. n.* = रुप, *q. v.*

रे, *interjection*, Fie! O! (*in contempt or disgust*): also a *pleonastic word in poetry, for filling up the metre.*

रेखाचान, (رِخَا), *plur.* raiyats, tenants.

रेख, रेखा, रेहा, *a line.*

रेखा गणित, *geometry.*

रेख रे, *v. a.* to push aside.

रेख, (*English*), *a railway.*

रेहा = रेखा, *q. v.*

रैन, रैनि, *night.*

रो, *v. n.* to cry, to weep, *Indecl.*  
*Part.* रोय: *this word is principally used by Muhammadans. The more usual word is कान.*

रोएव, *weeping.*

रोक, *v. a.* to stop, impede.

रोकव *stopping.*

रोख (1), *anger*: *adj.* angry.

रोख (2), *v. n.* to be angry.

रोखव, *anger.*

रोमारुख, रोनी, *adj.* sick.

रोज, (روز), *a day's earnings*: earnings, wages.

रोड़ी, *a red powder used for painting the forehead.*

रोदना, *weeping*; रो • वसार, *to spread abroad or scatter weeping, to lament.*

रोप, *v. a.* to plant, transplant.

रोपव, *planting.*

रोपनी, *transplanting of dhán.*

रोमावलि, *the line of hair near a woman's navel.*

रोय, *see* रो.

रोय = रोख, (1 & 2), *q. v.*

रोय, *or* राय *for metre*, *anger.*

रोश्नि, *the fourth Nakshatra, or lunar asterism.*

रोङ्ग, a large kind of fish: *Prov.*  
 डेनरै पोढी रोङ्ग चराव, the little  
*tegarai* and *pothi* fishes are used  
 as bait for, and get the *Rohu*  
 caught, *i. e.*, zamindárs suffer when  
 their servants fight.  
 रौदि, रौदौ, drought.

### ख

खरक, *see* खे.  
 खोडा, the penis.  
 खक, *see* खे.  
 खकड़ी, a stick, wood.  
 खकौर, (खकौर), a line.  
 खख (1), a hundred thousand = खख,  
*q. v.*  
 खख (2), *v. a.* to see, watch, gaze at.  
 खखिमा देई, name of one of the queens  
 of Sib Sth.  
 खखीखर सिंह, name of the present  
 Maharájá of Darbhanga.  
 खख, or खख के, *prep.* near; खखख,  
 along with.  
 खखखि, &c., *see* खख.  
 खखरपन, inquisitiveness, pertinacity  
 (*in a bad sense*).  
 खखखे, *adv. properly loc. of* खखख,  
*verb. noun of* खख, immediately:  
 खखखे थोड़वे दूर, very near.  
 खखव, *v. a.* to apply, खखर दे, to apply  
 to some one else, खखर खे, to apply  
 to one's own body, खखि खखव, to  
 set fire to: to plant: खखर दे, to  
 close (a door, &c.).  
 खखरव, applying.  
 खखर, *adj.* inquisitive, pertinacious.  
 खखरौ, inquisitiveness, &c.  
 खखि, *prep.* up to.

खमेनी, anything attached: a mark.  
 खमेखि, &c., *see* खख.  
 खखति, assessment.  
 खखी, urine: the act of making water.  
*Prov.* राख खखी, खखो माख ने भेट,  
 a low caste man leaves his work  
 to make water, and you won't see  
 him again for six months.  
 खखड, naked, a blackguard, *see* खखडा.  
 खखडपन, blackguardism.  
 खख, a hundred thousand = खख.  
 खखिनि, the goddess Lakshmi.  
 खखी (1), shame, modesty.  
 खखी (2), or खखर रव, *v. n.* to be  
 ashamed, खखरख, modest, *Prov.*  
 (*of one who has been boasting of his*  
*power to raise heavy weights, and*  
*has failed*) खख खखेखडे, खखमा देख,  
 now I am ashamed, help me to  
 lift my own body.  
 खखरव, modesty.  
 खखिनि, *adj.* ashamed.  
 खखपड, struggling: halting in speech.  
 खखिवाख, a wielder of cudgels.  
 खख, *v. n.* to fight.  
 खखने (*Sal. XX*) for खखखे, *loc. sing.*  
*of* खखख, *verb. noun of* खख, to  
 fight; in fighting.  
 खखव, fighting.  
 खखका, खखिका, a boy: a son.  
 खखर, a fight, a battle.  
 खखक, *adj.* quarrelsome.  
 खखकपन, childhood.  
 खखी, खखी, a creeping plant.  
 खखक, *v. a.* to snatch, grab at.  
 खखड, *v. n.* to cling, to stick.  
 खखडव, clinging.  
 खखडाव, *v. a.* to wrap up: cover.  
 खखडरव, covering.

लवर लवर, prating; *Prov.* वर नहिं  
पार, लवर लवर कर, you've neither  
plough nor ploughshare, and are  
prating about them, i. e., giving  
an unasked opinion.

लुभन, *see* संभालुभन.

लुच, *see* लो.

लुलका, (*fem.* लुलकी), *adj.* red: dark  
brown, लुलकी लाठी, a stick oiled  
to a dark brown colour, and hence  
made strong and elastic.

लुलकार, or लुलकारि दे, *v. a.* to hasten,  
लुलकारव, incitement. [urge, incite.

लुलित, *adj.* sportive, wanton: charm-  
लुलिता, redness. [ing, lovely.

लुलोन, or लुलौन, *adj.* reddish.

लुलनी, a kind of bracelet.

लुलकर, (لشکر), an army.

लुलत, *adj.* shining, lovely.

लुल्ला, gum.

लुलर, *v. a.* to set on fire, kindle.

लुलरव, kindling.

ला (1), लार्, *prep.* for, *see* ला (2).

ला, or लैला, लिखा, *v. n.*, the following  
forms are noted; 2, *Simp. Pres.*

लाविच, 3, लावच; 1, *Fut.* लारव;

2, लारव, लैवे, लै लावच, लैवच; 1,

*Past* लैलउं; 2, लैलाव; 3, लारल,

लैल; *Past Part.* लारल, *Indecl.*

*Part.* ला, लार् and लिखाय; in the

modern language it is not con-  
sidered correct to use this word, ला

being always substituted: to bring,

*lit.* having taken to come, hence

it is a verb neuter: to take: to

rally (an army): *Indecl. Part.*

used as preposition, for.

लारव, a bringing.

॥ ॥

लौगड, a tail.

लाख, or लाखे, for metre, a hundred  
thousand; लाख दर लाख, hundreds  
of thousands; लाखन, *indef. plur.*  
lākhs.

लान, *v. n* (the following forms are  
noted; 3, *Simp. Pres.* लामै, लागु,

लामि, लान; 3, *Fut.* लानत; 3, *Peri-*

*phrast. Pres.* लामैचि, लामरचि;

3, *Past.* लामल, लमलथौचि; *fem.*

लामलि, लमलिचि, लमलौच; *Indecl.*

*Part.* लामि, लामि): to adhere, stick,

cling to, be attached वच लानत

काहौ, to whom will murder be

attached? i. e., who will be

blamed for it: to seize (a person)

as fear, &c.: to be felt: to seem,

appear, be manifest: to be (with

an adjective, e. g. परहित लान,

to be of use to others); to bear

relationship, के लागु वोहार, what

relationship is he to you? : to

strike, or (of a thorn) to prick:

in the past tenses only, to begin,

used with the 3rd obl. form of

the verbal noun (*see gram.* §§

189, 194) of another verb,

e. g. करै लागल, he began to do:

करै लागल, he began to say; काटे

लागल, he began to cut; कानै लागल,

he began to cry; गावै (not गवे)

लागल, he began to sing; भुल्ले (*see*

भाँच) लागल, he began to hang his

head; पुछै लागल, he began to ask;

सुमिरै लागल, he began to remember:

the *Indecl. Part.* is used adverbially

in the senses of (1) for, for

the sake of, (2) till.

साधन, adherence.

सानि, सानो, *see* सान.

सानि (2), enmity.

साज, साजा, (or for metre साने), shame: modesty, bashfulness: *Prov. (of an inhospitable man who is surprised by the sudden arrival of a guest), आवरत रेसाज, जात चोइहैन्हि साजा, he happened to be here, and feels ashamed to go away.*

साठ, (*English*), a Lord.

साठी, a stick, a club, a cudgel.

साड़नि, a stick for stirring grain while it is being parched, *see* सावा.

सात, a kick; a trick.

साध. (*instr.* साधे), an excuse, apology.

साद, *v. a.* to load.

सादव, loading.

साधा, the cord by which the *pálo* or yoke is tied to the body of the plough.

सार, straw cut in the field, and not broken or trampled upon at the threshing floor, *cf.* पोसार.

साल, *adj.* red: beautiful, lovely.

सालिमा, redness.

साली, *adj.* red.

सावय, साविदे, *see* सा (2).

सावा, parched grain, *see* साड़नि.

सिख, *see* से.

सिखा, *v. n.* = सा, *q. v.*

सिख, सीख, or सिखि दे, *v. a.* (*forms noted*; 1 *Fut.* सिखव; *Past Part.*

सिखल, (*fem.* सिखलि); 3 *Past*

सिखलन्हि; *Indecl. Part.* सिख,

सिखि, सीखि): to write: draw,

paint: *Past Part.* written in the

book of fate (*Vid.* LXXIX, 8), pictured, painted: सिखि सक, to be able to write.

सिखव, writing.

सिखाव, *v. a.* (*forms noted, Past Part.*

सिखाओल, *Indecl. Part.* सिखार):

to cause to write: to get written:

सिखार दे, to cause another to

write: सिखार से, to get a thing written for oneself.

सिखारव, a causing to write.

सिखित, *adj.* written.

सिह, the globular dung of a horse, mule, &c.

सिधुर, blood.

सिहाड, the forehead.

सीख, *see* सिख.

सीन, *adj.* covered, hidden: emaciated: close to, close by, connected with; hence attentive to, with *Loc. e. g.*, पढ़वा में सीन रहैरहि, he is an attentive student.

सीसा, play, sport.

सुक भुक कर, to be on the point of setting, *used of the sun, see* सोसाई.

सुकाव, *v. a.* to conceal, hide.

सुकाएव, concealing.

सुचपन, dissolute living.

सुषा, *adj.* dissolute.

सुट, सुटाव, *v. a.* to rob.

सुवष, *v. a.* to desire: *Past Part.*

सुवषल, greedy, covetous, desirous of.

सुख, *adj.* one-armed.

सुँड़ी, a bundle.

सूट, सूटि, pillage.

सूरि, skill: wisdom.

से, *v. a. irregular, (the following forms have been noted*; 1 *Simp-pres.* सी; 3 *सेचि*; 2 *Imperat.*

सिख, से: 1 *Fut.* सेव, सेवड; 2 *सेवे*:

2 *Past* लेल; 3 लेल (*fem.* लेलि), लेलक, लेलन्दि: 3 *Plup fem.* लेने (for लेलें) बलि: *Pres. Part.* लेत; *Past Part.* लेल (*fem.* लेलि): *Indecl. Part.* ल, लई, लरक (for लरक), ले, लय, लेने (*Sal. X*): for other forms, see दे, the conjugation of which is exactly parallel to that of ले: to take: bear, carry: ले ला, ला, and लिखा, having taken to come, to bring, see ला: ले जा, लय जा, ल जा, लेल जा, and लेने जा, having taken to go, to take away, of these लेने जा or लेले जा is considered the correct form, see *Gram. § 197: Indecl. Part.* लय or ले used adverbially meaning (1) for, (2) from, with, as sign of instrumental or ablative, instead of लै: *F. 71 has the Hindi लिख for लेलक.*

लेख (1), *v. a.* to count: to write: लेखल, that which is written, a story, tale: *Prov.* ऊँच चढ़ि कँ देखल, घर घर रकँ लेखल, I mounted a high place, and saw the same tale in every house, *i. e.* rich and poor have the same sorrows and misfortunes.

लेख (2), account: consideration, idea: *Instr.* लेख, used as a preposition for the purpose of.

लेखव, counting.

लेन देन, receiving and giving: dealing.

लेने, लेने बल, लेने जा, &c., see ले.

लेप, *v. a.* to besmear, anoint.

लेपव, anointing.

लेव (1), see ले.

लेव, *obl.* लेवा, the act of taking:

the Sanskrit लब्धौ is translated लेवाक जोग.

लेवै, लेख, लेलि, &c., see ले.

लेख, blood.

ले, *prep.* for, for the sake of: with, see ले.

ले जा, see ले.

लेख, लेवे, लेलऊँ, लेलाह, see ला.

लोक, people: world: इंद्र लोक, the world of Indra, heaven.

लोकदिनी, a maid-servant; *Prov.* लोकदिनीक पारर जतन, ससुरा बाव, if one has one's feet shampooed by a maid-servant, it is as good as living in one's father-in-law's house: a man is always well treated in a father-in-law's house hence a jail is called in slang ससुरारि.

लोकनि, people, sign of the plural; see gram.

लोग, a person; people.

लोचन, an eye; लोचन चेर, to throw a glance; लोचन लोला, play of the eyes.

लोढ, लोढा, *v. n.* to roll, wallow.

लोढव, rolling.

लोढा, *v. n.* = लोढ, *q. v.*

लोढिषा, a small metal pot.

लोभ, desire, envy.

लोभाव, *v. a.* to charm, enchant.

लोभाव, enchantment.

लोभित, *adj.* desirous; allured, tantalized.

लोर, (or लारे for metre) a tear, tears.

लोह, लोहा, iron; the second form is not much used, and is said to be borrowed from Hindi; *Prov.* लोहे लोह धरावै, you attract iron by

iron ; *i. e.*, birds of a feather flock together.

लौकिक, *adj.* belonging to the world ;

लौकिक बंश a reputable family.

लौट, *v. n.* to go back, return.

लौटव, returning.

लौड़ी, a pestle for pounding curry ;  
a cudgel ; लौड़ी धर, to wield a  
cudgel, *see* राइ.

## व

NOTE, words beginning in Sanskrit with व, will be found in this vocabulary beginning with व, like which an initial व is always pronounced, except in the few following exceptions.

वा के. (Harkh. XVI, 7), *Braj* for  
लोकरा के, *dat. non-hon. of* लो.

वाह (1), a termination, equivalent  
in meaning to the Hindi वाहा, signifying the agent ; before which a word is lightened in pronunciation under gram. § 5 *add.* ; *e. g.*,  
लटिवाह, a wielder of cudgels, from लाठी, a cudgel.

वाह (2), *interj.* excellent ! *Prov.*  
(on the proverbial foolish *Miyā*)

मीयाँक दाढ़ी वाह वाह मैं बेल, the  
*Miyā*'s beard went to the tune of "excellent !" *i. e.*, the people stroked it admiringly, and as they did so pulled it out hair by hair ;  
*i. e.*, you can do anything by flattery.

वैह (Sal. XVII) = वो (2), *q. v.*

## श

NOTE, this letter is of comparatively rare occurrence in Maithilī, being generally supplanted by स, under which letter will be found many words commencing in Sanskrit with श.

शंकर, the god Śiv ; (Vid. XXII, 2),  
the enemy of Śiv was Kām Dev, the god of love.

शत, *adj. num.* a hundred.

शंभु, शैभु, the god Śiv ; a phallic emblem, or *linga* sacred to him, in Vid. XXXVII, 2, compared to a girl's bosom, *cf.* शरोरुह.

शयन, sleep : a bed.

शरण, protection, refuge.

शरीर, the body.

शशि, the moon : शशि सच ( *fem.* शशि), moon-faced.

शारद, *adj.* autumnal.

शिव, or शिवै सिंह, or सीवै सिंह, *&c.*  
name of a king in Mithilā, who reigned at Sugaunā, the patron of Bidyāpati : सिंह is frequently incorrectly spelt सिंह.

शिर, the head.

शिमिर, the cold season, winter.

शीतल, *adj.* cool.

शौच, gentleness.

शुगवा, शुगवा, a parrot.

शुभ, *adj.* fortunate, propitious ; शुभ कर, to consider anything propitious.

शूङ्ग, the trunk of an elephant.

शेखर, a head ; a chief.

शेष (or शेषे *for metre*), the remainder :  
*adv.* in the end, finally.

शैशव, childhood.

शोष = शोष, *q. v.*

शोभ, *v. n.* (8 *Simp. Pres. in Vid.*

LXXII, 1, शोभन्), to shine, be beautiful.

शोभन्, splendour.

शोष, शोष, *v. a.* to dry up, to cause to evaporate.

शोषन्, a drying.

श्यामल, श्यामल, *adj.* dark-coloured, dimmed.

श्रवण, the ear.

श्रमण, *adj.* fatigued.

श्री, a title of respect.

श्रीफल, the nut of the betel-palm, noted for its roundness, and hardness: the Bel fruit, which possesses similar character.

श्रुति, the ear.

## स

सं, सं, सं, सं, sign of the ablative case.

संशय, doubt, fear.

संसार, the world.

संसे, संसे, = संशय, *q. v.*

सक, *v. n.* to can, to be able, *used with the Indecl. Part. of another verb; e. g.* मैं सके, he can be, लिखि सकलिखि, she could write, देखि सकलई, I could watch.

सक, सक, ability, power.

सकल, *adj.* all.

सकार, the letter स.

सकुच, *v. n.* to be pressed, squeezed.

सख, सखा, (*fem.* सखि, सखी, *old instr.*

सखिहि), a friend: *in Vaishnava*

*poems, the companions of Rádhá or whoever for the nonce is represented as the heroine of the poem, are called her Sakhis; सखि, may often be translated as bridesmaid, and, conversely, in Vid. XXX, 1, the bride is called the सखि, or friend of the bridesmaids: (Vid. XVI, 2), the friend of Kṛishṇ was Arjun, one of the heroes of the Mahábhárata.*

सखवन, a Sál forest.

सगड़, a small kind of cart.

सगड़गड़, *adj.* noisy.

सगर, सगरे (Ná. 8), *adj.* whole; entire.

सगुन, an omen, a sign.

सघन, *adj.* dense.

संकट, affliction, trouble.

संख, a shell.

संग, (*Loc* संगे) a companion, *Prov.*

संगक लख बनारस जायि, one who is lucky in having a (rich) companion, will go to Banáras with him: company, society: the act of meeting, or attaining, संगजात, of the same caste: *prep. governing gen. or acc., with.*

संगम, meeting, union.

सख, *adj.* true.

सचौटौ, truthfulness.

सखनी, a friend.

सखमनि, a pumpkin.

सखेखा, a bed, a couch.

सखान, a good man.

संख, *v. a.* to store, collect.

संखन, collection.

संखय, संखे, a collection, or heap.

संचर (1), *v. n.* to go, move.

संचर (2), संचरन, motion.

संचित, *adj.* accumulated, pent up.

संभोत, an evening candle or taper,

*Prov.* घर में संभोत न, बाहर जलक सब बातों, at home he has not even a farthing dip, while abroad he has an illumination like a torch.

सटाप, *v. a.* (*Muhammadan* 3, *Past* सटोलकै for सटोलकै), to unite: to paste, to gum.

सटल, *adj.* close to, near.

सड़क, or सखक, a road.

सतत, *adv.* continually.

सटहा, a kind of bracelet.

सतवरती, *adj.* (*fem.*) chaste, faithful.

सतमार्द, a step-mother; *Prov.* सतमार्दक कारण बादी बाप, a son will go so far as to blame even his father, when he has a step-mother.

सत्तरस, twenty-seven; (*Vid.* LXVII, 1), the twenty-seventh consonant, र.

सताल (or सताले for metre), *adj.* possessing lakes.

सतुआ, a kind of flour of Indian-corn and other grains.

सतुआहन, a festival in Baisákh, when *satua* is eaten: *Prov.* जाँक जाँक, सतुआहन चार, he went away in Phágun (the month when barley is eaten), and returned in Baisákh: i. e., he has been long absent.

सदर, (صدر), *adj.* chief; special.

सदाय, *adv.* always.

सद, *adj.* gentle, calm, quiet.

सधान, the paying off of debts.

सन (1), (*fem.* सनि), *adj.* like.

सन (2), hemp.

सनकल, *adj.* harassed, agitated.

सनमल, *adj.* facing: in front, before.

सनसनाहटि, a humming in the ears.

सनाह, one who has obtained all his desires.

सनेस, news, tidings, a message: a present sent to a person.

सनेह, सिनेह, affection, love.

संतति, a good, or virtuous man.

संताप, affliction.

संतोख, contentment.

संतोखी, contented.

संदेस, search: a message.

संदेह, संदेहा, suspicion, doubt.

सपल, *v. n.* to be accomplished.

सपलक, accomplishment.

सपत, an oath: (F. 6.) सपतई है, even for taking oaths, (enough) to swear by.

सपन, and सपना, a dream; सपनई, in dreams.

सपना (2), *v. n.* to dream; *v. a.* to dream about.

सपनौरि, a mongoose.

सपुर्द, (سپرد), the act of making over.

सप्पा, a serpent.

सफर, (*English*) a Sapper, see मैना.

सफल, *adj.* bearing fruit, fruitful.

सब, *adj.* all. *Hindí* for सब, *q. v.*

सबद, a sound: words: song.

सबहि, सबहिँ, सबहु, सबहुँ, *adj.* all: every one.

सबिलाख (or सलाखे for metre, *Vid.* XXIII, 9) earnest desire, passion.

सम, समै, समटा, *adj.* all; सम दिन, every day; सम तँह सँ from amongst all;

सम ठाम, every where; सम केसो every one; सम खन, always; सम

जननिहार, omniscient, a know-all: a sign of the plural.



समटा, all, the whole.

समनि *plur. of सम, used when the idea of plurality has to be emphasized: thus सम, all taken as a whole, but समनि, all taken severally.*

सम, *adj.* equal like, equal to.

समदण्ठी, *Vid.* LXXVIII, 5, *obsolete form*, I pray, *for समदङ्ग from root समद.*

समधान (1), (*or समधाने for metre*), *adj.* attention: *subst.* appeasing, coaxing (a beloved out of a fit of pride, or sulks): the act of making ready, *or* drawing a bow.

समधान (2), *v. a.* to arrange, prepare: (*Vid.* XIV, 9), to stretch, *or* make ready (a bow).

समधी, a kind of relation; a father is *samdhi* to his son's wife's father, and *vice versa*.

समय, समै, time, season.

समरच, (*fem.* समरचि), *adj.* of the age of puberty.

समरचार, the age of puberty.

समरूप, (*or समरूपे for metre*) resembling, of like beauty.

समख, *adj.* whole.

समा, *v. a.* to enter: to fit into, चाँचर तर न समाय, it will not go beneath my cloth; my cloth will not contain it, (*Vid.* LXIX, 2).

समारव, entering.

समाँग, (खान), one's relations; the members of a household; *Prov.* चूडास के चूड़ा दही, समाँग के भूजा, a barber gets *chúrdá* and curds, while a relation gets only parched grain.

समागम meeting; union.

समाज, association, company: a neighbour, one who lives by one, *e. g.*, a husband is not a समाज when he is away from home.

समाद, news.

समान (*or समाने for metre*), *adj.* equal to, like.

समाप, *v. a.* to finish, conclude.

समापक, conclusion.

समार, *v. a.* to adorn: to ornament with, to place: to arrange (समारि ले, *Sal.* XVIII).

समारव, adornment.

समीर, the wind.

समुच्च, *adj.* face to face.

समुच्चाव, *v. a.* to explain, tell.

समुच्चारव, explanation.

समुद्र, and समुंदर, the sea.

समेछ, समैछ, a rope passing round the neck of a bullock, and attaching it to the *pálo* *or* yoke.

समै, समैया, समय, time, season; a year.

संपत्ति, wealth.

संवाद, news, tidings.

संभा, *see* संभासंभन.

संभार, *or* संभारि ले, *v. a.* to hold, grasp, catch hold of.

संभारव, a catching hold of.

संभासंभन, regard, respect, reverence.

*In Rum.* 40, the two halves of the word, are separated by the particle ने.

सयन, sleep; सयन घर, a sleeping apartment; सयन सुताव, to put to sleep.

सयान, (*fem.* सयानि, *or for metre* सयानौ), सेवान, *adj.* full grown: clever.

सर, an arrow.

सरकार, (सरकार) the Government.  
 सरन, सन, heaven, *poetical loc.* सनै; *Prov.* सरन सँ ढसि, सनराख मारि, a fall from heaven is a cudgelling; = hit a man when he's down.  
 सरनी, (شرطي), *adv.* certainly, surely, positively.  
 सरह, the autumn season.  
 सरदार, (سردار), a leader, captain.  
 सरबखन, *adv.* always; continually.  
 सरबस, a person's whole wealth; property.  
 सरनारख, (شرم), bashful, modest, ashamed.  
 सरख, *adj.* rotten; *Prov.* सरनी भुन्ना, दो रोड भुन्ना, (*the Bhunná is a large and excellent fish*), even a rotten Bhunná is twice the size of a Rohu, *i. e.*, when a rich man becomes poor, he does not lose his importance. [ing].  
 सरस, *adj.* possessing juice; charm-  
 सरसिज, सरसीबह, a lotus.  
 सरिसो, a kind of mustard.  
 सराप, a curse.  
 सरीर, (or सरीरे for metre,) the body.  
 सरूप, (or for metre सरूपे), *adj.* having the form or appearance of: possessing a form, or body.  
 सरोजी, the wife of a wife's brother.  
 सरोवर, a tank.  
 सरोबर, a lotus, in *Vid.* XXXVII, 2, compared to the nipple of a woman's bosom; a lotus is placed on the top of the phallic emblem of *Siv*, at the time of worship.  
 सनै, सनै, see सरन.  
 सलकी, maidservant of queen Hansábatí, queen of Bhím Sain.

सलना, a kind of body cloth, of coarse material.  
 सलहेस, the chaukidár of king Bhím Sain, worshipped at the present day by Dosádhs.  
 सलना, a line, a mark.  
 सलाम, (سلام), salutation.  
 सबा, one and a quarter; सबा बाब, a cubit and a quarter.  
 ससर, *v. n.* to slip, to slip down; ससरि ढस, to slip down; ससरि डठ, to slip while rising, to rise with difficulty, (of an invalid).  
 ससरब, a slipping.  
 ससार, *v. a.* to cause to slip, to loosen.  
 ससारब, a loosening.  
 ससुर, (fem. सासु), a husband's father.  
 ससुरार, ससुरारि, a father-in-law's house, a slang name among thieves for the jail, because they get well fed there.  
 सह, *v. a.* (the following forms have been noted; 3 *Simp. Pres.* सह, सहय, सहसि; *Fut.* सहब; *Pres. Part.* सहैत; *Past Part.* सहल; *Indecl. Part.* सहि): to bear; सहै पाब, to be able to bear, सहल जाइहैनि, it can be borne.  
 सहजे, *adv.* slowly; सहजे सहजे मेळि, she went slowly.  
 सहना, that which must be endured.  
 सहब, patience.  
 सहक, (شهر), a citizen.  
 सहस, a thousand (*Vid.* XX, 1.)  
 सहाय, help, assistance.  
 सहि, the act of bearing; सहियो न होय, it cannot even be borne.  
 सहित, *prep.* with.

सविदानी, a token, a sign.

सहेलियाँ, (سہیلیاں), *Hindī fem. plur.*  
comrades.

सहे, *see* सह.

सहोदर, born of the same womb; a whole brother.

साधन, the month of Śrāvan.

साँक, a wooden or ivory ring worn by the bridegroom at the time of marriage; *Prov.* सत सकारें सिंदुर दान, with seven "s's", (or words beginning with "s") a marriage takes place; *the seven "s's" are* सिंदुर, vermilion, सन, hemp, सोन, gold, संख, a shell, साँक, a wooden ring, सोहरेछो, the cover of a small pot, and सिँखि, the parting of a woman's hair; the first six are placed together in a bowl, and out of them is taken some vermilion, and applied to the parting of the bride's hair.

साँकर, (संकीर्ण), *adj.* narrow: *subst.* a narrow road, a lane.

साँखर, a kind of snake.

साँगव, building materials.

साँगि, a spear.

साँच, (or साँचे *Sal. XVI*) *adj.* true: exact.

साँची, a kind of betel leaf.

साँझ, evening; दुनू साँझ, morning and evening; *Prov.* बुड़वक वर क साँझे बिदौना, a foolish bridegroom prepares his bed while it is yet evening (*it is considered improper for a man to approach his wife before midnight*); साँझे मुह-साध, कानव कतेक, he died (long ago) in the evening, and why so

much weeping; *i. e.*, its no use crying over spilt milk.

साँझिच, the third son, in a family of four or more.

साँठ, *v. a.* to arrange.

साँठव, arrangement.

साँड़, a bull; *especially*, a sacred bull, a "brahminy bull."

साँप, (or साँपि *for metre*), (*fem.* सापिनि), a serpent, *frequently compared to a lock of hair.*

साधि, a witness.

सान, सानपात, a kind of spinach *eaten by the poorer classes*: *Prov.* सार सानपात, रहत केँ नवावक साध, she lives on spinach, and would sleep with a prince, *concerning a woman who would make an ambitious marriage.*

सागर, the ocean; *there are seven oceans, and the word is hence* (*Vid. XVIII, 6*), *used to represent the number seven, which added to nine, the number of the planets, makes 16, the number of the graces* (सिंगार).

साज (1), preparation: adornment of the body; garments, apparel.

साज (2), *v. n. and v. a.* to adorn, to साजव, adornment. [*adorn oneself.*

साजनि, सजनि, a female friend.

साजी, a pit in which mangos are kept.

साझ, a company, association, partnership.

साडी, a brand for branding cattle, *hence metaphorically* (*Sal. XV*), फूलक साडी, a brand made by the application of flowers, *i. e.*, *no punishment at all.*

साठि, sixty, *see* बुद्ध.

सान, *or* *emphatic*, सावे, seven; (*Vid.*

LX, 2), the seven letters in कुटुमित  
कानन; (*Vid.* XXII, 3), the seven  
letters बिच बाय सरब, having eaten  
poison, I will die, *cf.* पाँच,  
डर.

सावे, *def. num.*, the seven.

बाय, *prep.* with.

बाय, *v. a.* (*Indecl. Part. Vid.* LIII,

5, साबौ, *for* साधि), to accomplish,  
make: मौन बाय, to be silent.

साधब, accomplishment.

सान, (سان) dignity, pomp.

साबौ, a kind of made food for cattle.

साधिनि, *see* साँप.

साबित, (ثابت), *adj.* firm, estab-  
lished.

साबुन, soap; *Prov.* खोबी पर खोबी बसे,  
नब कपड़ा पर साबुन पड़े, no soap  
ever touches our clothes unless  
many washermen live together,  
(when owing to competition they  
wash well).

साम, a kind of autumn millet.

सामन, a singer of the Sám Ved.

सामर, (*fem.* सामरि), *adj.* nut-brown.

सार (1), essence: ambrosia; *adj.*  
essential, precious; सारबस्तु, the  
essential thing, the 'one thing  
needful.'

सार (2), a brother-in-law, (*a wife's*  
*brother*), (*fem.* सारि), a sister-in-  
law, (*a wife's sister*).

सार (3), (शास्त्र), a house *in words*  
*like* बचिसार, बोद्धसार, बडिसार  
(a school), बनिसार, *q. v.*

सारंग, the Indian cuckoo: a pea-  
cock; a snake; a cloud; thunder;  
a bow: a bee, a swarm of bees: a

deer: *Northern India is full of*  
*popular ditties on the many mean-*  
*ings of this word; Vid. XIV is an*  
*example; another will be found in*  
*Fullon's Dictionary, s. v. سارنگ.*  
*Another Panjábí example will be*  
*found in the Calcutta Review for*  
*July 1882, p. 54 in an article by*  
*Lieut. Temple called 'Some Hindú*  
*Songs': it is as follows:*

सारंग परिया सारंग नून,

जो सारंग बोखा बार ।

जे सारंग बाबे सारंग नून,

तान सारंग मुच वे बार ॥

The peacock caught a snake,  
While clouds their thunder rolled,  
Whereat the peacock screamed,  
And so let go his hold.

*Cf. हरि for a similar example.*

सारा = सार (1), *q. v.*

सारी, a woman's upper garment.

साल (1), (سال), a year.

साल (2), a thorn: a pang, pain.

साल (3), *v. a.* to put in order, re-  
pair.

सास, a father-in-law's wife, *see* ससुर.

सासुर, a father-in-law's house.

साह, (شاह) a king: (= साबौ) a  
witness, one who appreciates (*Vid.*  
XLIII, 9).

साहस, courage: forbearance. [hair.

सिक्कि, the division of a woman's

सिंह, *or more properly सिंह or सिंह,*

a lion: a certain surname: (*Vid.*

LIX, 4) the sign of the zodiac

(Leo), which is represented by the

letter स, *and hence means any*

word commencing with that letter,

*here सखक, a head, cf. मौन: सिंह*

दरवाजा, the main entrance of a house.

सिकड़ी, a necklace.

सिक, सिकिषा, चीक, a reed, सिकिषो, even a reed.

सिकौती, a reed basket.

सिहर, a mountain peak: सिहर बीज (*Vid.* XVIII, 3), the seeds of a pomegranate.

सिंगार, शृंगार, a grace, adornment, of which sixteen are described, viz.

(1) अंगशुचि, personal cleanliness;

(2) स्नान, bathing; (3) अमल वसन,

the wearing of clean apparel: (4) केश

समारव, arrangement of the hair;

(5) मीन में सँदुर, the application

of minium to the parting of the

hair; (6) भाल में चैरी, the *tilak*

on the forehead; (7) चिबुक पर

तिल, the *tila* or spot on the chin;

(8) मेहदी, henna for the hands

and feet; (9) अंग में चारमजा, scent-

ed paste for the body; (10) भूषण,

ornaments; (11) पुष्प, flowers;

(12) सुगंध, scents; (13) मुहराम,

betel for reddening the lips; (14)

दाँत रंग, staining the teeth;

(15) अधरराम, staining the lower

lips; (16) काजर, collyrium: a

different list is given in *Fullon*, s. v. *منكر*; *Prov.* काहि पर करू

सिंगार, पिछा मोर आन्हर, for whom

shall I adorn myself; my husband

is blind.

सिंघ, *see* सिंघ.

सिडिषा, *see* सीड.

सितल, सीतल, *adj.* cool.

सितासित, white and black: the white and black rivers, i. e., the

Gangá and the Jamuná.

सितुषा, a blunt kind of shell, used for scraping out cooking pots.

सिधा, provisions, food; *Prov.* सिधा सँदेह, नव्य नव्य करधि, it is doubtful if he should get anything at all to eat from me, and he has the impudence to ask for milk.

सिधि, success.

सिधोटी, uprightness.

सिनेह, love, affection.

सिंदुर, सँदुर, vermilion, minium, worn by women who are not widows.

सिपाही, a soldier.

सिफसा, (سفله) *adj.* loose, licentious; *Prov.* सिफसाक मौगत माघ माघ, a rake dies in the month of Māgh, (they wear thin clothes and catch cold in the coldest month of the year).

सिबै सिंघ, *see* शिव सिंघ.

सिमान, (سيوانه) a boundary, limit.

सिमिति, memory.

सिर, the head; सिर ना, to bend the head.

सिरक, a quilt.

सिरकी, a tent, a hut; *Prov.* सिरकी एक देखि नानि, ताहि बेर में चारु पानि, सिरकी उठावैक रहल न बेरा, आनू नाथ न पावा पनवा, he pitched his hut, and it began to rain, nor could he get an opportunity for striking it, he was like an ass without nose-ring or tether; cf. नाथ.

सिरना, that end of a couch where the head lies.

सिरि, a nutmeg.

सिरिस, a kind of flower.

सिरो फल = बी फल, *q. v.*

सिखोट, a curry-stone.

सिवाला, a temple of the god Siv.

सिहर, the cold and dewy season,  
*comprising the months of Mágh  
and Phálgun* (January to March).

सिहर, *v. n.* to shiver.

सिहरव, shivering.

सौंर = सिंर, *q. v.*

सीक, सिकि, a reed, a spit; the inter-  
stice between two teeth, सीके सीके,  
between all one's teeth: a kind of  
net swinging from the roof of a  
house, used to keep provisions  
out of the way of animals;  
*Prov.* कुकुरक भागै सीक टूट; it is  
good luck for the dog, when the  
*sik* breaks down.

सीभ, *v. n.* to be cooked: सीभल  
cooked.

सीठ, सिठिया, (सिक्थक), anything  
soft and clammy, such as pán leaf  
which has been chewed and spit  
out, or indigo refuse.

सीतल, *adj.* cold, cool.

सीथ, (सिक्थक) boiled rice.

सीवै सिंर = सिव सिंर, *q. v.*

सीमर, the "Seemul" tree, *which  
bears the silk-cotton, but has no  
fruit, or fragrance, differing thus  
from the fragrant sandal tree  
(चानन), (Vid. XLIII, 2).*

सीमर, bound, limit, border.

सीर, the fibrous root of any tree or  
plant; the shrine of a family god-  
dess.

सील, a stone: the Sálgrám stone;  
*Prov.* सील, सुत, चारिबन्स छै, बीच  
जंभाक धार, रतक छै माझ छै तँ ना करव

रसिबार; "if a Bráhmaṇ swear  
even by the Sálgrám, his son, the  
Haribans, and in the midst of the  
Ganges,—Don't believe him."

सुर, a needle.

सुकठौ, dried fish, *Prov.* सुकठौक बनौल  
पझपतीक हरसन, (in Nepál) you can  
both sell dried fish, and see (the  
temple of) Paśupati.

सुकवि, a good, or wise poet.

सुखल, *adj.* dry.

सुकुमार, *adj.* tender, delicate.

सुखल, *adj.* of good family.

सुखन, *adj.* of virtuous deeds.

सुख, happiness; सुख सार, the essence  
of happiness.

सुखल, or सुखारल, *Part.* dry, dried;  
*loc. sing.* सुखले, on dry ground.

सुखलल, (*fem.* •खल्लि) *Participial  
adj.* dry.

सुखाव, *v. a.* to dry; सुखा, *v. n.* to dry  
up, wither: become sad.

सुखारव, drying.

सुगवा, सुगा, सुगवा, a parrot.

सुघटित, *adj.* turning out well.

सुंघ, *v. a.* to smell.

सुंघव, smelling.

सुत (1), = सुत, to sleep, *q. v.*

सुत, a son; (*Vid.* LIX, 3), *cf.* बिति;  
(*Vid.* XVIII, 5), the son of a  
he-goat, *i. e.*, a he-goat, *which is  
the animal sacrificed to Debí.  
Hence Debí is its enemy; (Vid.*  
XVII, 2), the son of Bali the  
king of the earth was Bápásur;  
the son of ocean, the father (मात)  
of Lakshmí, was the moon (चंद्र).

सुतनिहार, a sleeper; sleepy.

सुता, a daughter; (*Vid.* XVI, 3),

दक्ष सुता चारिम, = the fourth daughter of Daksh, *i. e.*, the fourth Lunar asterism, Rohini (*see* दक्ष); her husband (पति) was Som the moon.

सुताव, *v. a.* to cause to sleep: सयन

सुताव, to put to sleep.

सुताएव, a causing to sleep.

सुदीन, a female Sūdra, a maid-servant.

सुषा, ambrosia, nectar.

सुषाकर, the moon.

सुषारस = सुषा, *q. v.*

सुन, *v. a.* (*Kanauj's Pres. Part.* *Harkh.* XI, 10, सुनत), to hear, *cf.*

सुनव, hearing. [सुन.

सुनर, सुन्नर, सुंदर, *adj.* beautiful: *ironical proverb about an ugly husband*, एक तें मौर्चा मुँच बड़ सुनर, होसर भरि मुँच पेसाज, in the first place the Miyā's face is very handsome (*ironically*), and in the second place his mouth is full of onions, *i. e.*, it smells of them.

सुनरारं, सुंदरारं, सुनरतारं, beauty.

सुनवाच, one who hears complaints.

सुनाव, *v. a.* to cause to hear; to tell.

सुंदर, (*fem.* सुंदरि), सुनर, सुन्नर, *adj.* beautiful.

सुंदरतारं, सुंदरारं, beauty.

सुनि, *v.* सुन.

सुनु = सुनु, 2. *Imperat.* of सुन, *q. v.*

सुन्न, *adj.* void, empty: solitary, lonely.

सुन्नर = सुंदर, *q. v.*

सुपरनटेंट, (*English*), a superintendent.

सुपरव, सुपरव, सुपुवव, सुपऊ, a good man, a good husband.

सुवदन, (*fem.* सुवदनि), *adj.* beautiful, handsome.

सुबुध, (*fem.* सुबुधि or सुबुधिनि) *adj.* wise, intelligent.

सुवेस, सुवेव, *adj.* comely, handsome.

सुभाव, nature, quality.

सुनतिमति, a lady who possesses a sweet mind, or thoughts.

सुमर, सुमिर, *v. a.* the following forms have been noted: 1 *Prosp. Cond.*

सुमिरिरे; 2 *Imperat.* सुमरिष;

*Pres. Part.* सुमिरैत; *Past Part.*

सुमिरिष; *Indecl. Part.* सुमिरि,

सुमरि, and (*for metre*) सुमरी: to remember, recollect.

सुमरन, सुमिरन, सुमरव, सुमिरव, remembrance, memory.

सुमुच, (*fem.* सुमुचि), *adj.* sweet-faced.

सुर, a tune, a sound: language, words.

सुरखौ, (سرخي), redness; beauty.

सुरंग, *adj.* well-coloured: red.

सुरज, सुरज, सूरज, the sun.

सुरत, sexual pleasure, coitus.

सुरति, सूरति, (سورت), form, beauty.

सुरपति, the king of the gods, Indra; (*Vid.* XVI, 4), he is the god who wields the thunder-bolt, with which he slices off the wings of the mountains, hence mountains, and especially the Himālay, are considered his enemies.

सुरभि, fragrance, scent.

सुरवाज, a kind of veil worn by a man of respectability when going to see his wife at his father-in-law's house. It is supposed to hide his blushes; *Prov.* मौर्चा एक

बल्लभ सुदुरारि, बाठरिं सेक सुदुरास  
उतारि, कम्हा बलि से मातक नेह, माह  
कठहर बोठ वेह, a Mīyā' went to  
his father-in-law's house, and on  
the road lifted up his veil: the  
damsel was not there, having gone  
to her mother's relations: he  
counted his chickens before they  
were hatched, (*see* कठहर).

सुरसरि, the river Ganges.

सुरज = सुरज, *q. v.*

सुरौतल, *adj.* very cool.

सुहारी, wheaten dough for making

खंडा, a rice-weevil. [cakes.]

खंडि, a distiller.

खल, खुल, *adj.* happy.

खलल, *adj.* dry.

खगर, a pig.

खड, खंड, an elephant's trunk.

खभ, *v. n.* to see.

खभन, eight.

खत (1), खति, *obl.* खत (*sūta*), or  
खतै, the act of sleeping; *Prov.*

खतक चढारै न, तमूक फरमारल, there  
isn't even a mat for him to sleep  
on, and he asks for a tent.

खत (2), *v. n.* to sleep; *See gram-*  
*mar: (Indecl. Part. sometimes खती*  
*for sake of metre):* खति रह, to  
lie down and sleep: *Prov.* खतल  
हौ, निचाह होइखहि, I am sleeping  
while my marriage is going on,  
(*of a sluggard*): another form of  
the verb is सुत.

खतव, sleep.

खति, (1) a kind of ornament, a neck-  
ring.

खति, (2), *see* खत (1).

खदिन, a propitious day.

खन (1), = खन, *q. v.*

खन (2), = खन, *q. v.*

खप, a winnowing-basket, *see* कनसु-  
पती; *Prov.* बाकनि दूसल खप केँ,  
जनिका सहसर जोठ बेह, the sieve,  
which had a thousand holes in it,  
sneered at the winnowing-basket.

खर (or खरे for metre), खरज, सुखज,  
सुरज, the sun.

खरति, खरति, (खरति), appearance,  
form; beauty.

खे, *pron., subst. and adj., correl. of*  
*जे; the following forms have been*  
*noted; nom., खे (with rel. जे), खे*  
*(Vid. LXXXI. 10), खे (with rel.*  
*जे, Vid. XVII. 7), and (Hindī,*  
*F. 70) खो; or emphatically, खेखो*  
*खेखो, खेखो, and खेखे (Vid. LXII*  
*4); obl. honorific, तनि (e. g.,*  
*dat. तनि कऊँ, F. 6), तनिका, तनिकाँ*  
*(Vid. LXXXI. 1, 10); non-hon.*  
*वेहि (Sal. VI), वेहिँ (adverbially,*  
*so, correl. to जेहिँ, as, F. 2), ताहि,*  
*ताही (final vowel lengthened for*  
*metre), ता (frequent in com-*  
*pounds, e. g., Vid. XVI. 2, तासल,*  
*like that), तकरा: instr. तँ (in F.*  
*19, तँरँ with emph. रँ), frequently*  
*used as an adverb; it is then*  
*often written तँ, तौ, तौ, वो, or*  
*(with emphatic खो (Skr. खरि))*  
*तँखो, तँखो, or तँखखो: genitive*  
*hon., तनिक (or, agreeing with a*  
*noun in an oblique case, तनिका),*  
*तनिकर, तलु (common in poetry),*  
*or ताहि (only once, Vid. XVIII,*  
*7); non-hon., तकर (or, agreeing*  
*with a noun in an oblique case,*



तकरा): *the forms तनि, तनिक, &c. are often spelt with त्, thus तन्दि, तन्दिक्, &c.: the word is usually correlative, but sometimes takes the place of the simple demonstrative; he; that: instr. तँ, तै, &c., therefore; तँचो, तैचो or तैचचो (= Skr. तथापि), still, nevertheless.*

सेवान, (*fem.* सेवानि), सवान, full grown, blooming: wise, clever.

सेवानपन, cleverness.

सेचो, *pro.* even that.

से, *sign of abl.*; *see* से.

सेम = संम, *q. v.*

सेन, a mattress, bedding; a bed.

सेन्द्, a burglar's hole, or mine.

सेचा, a register for the entry of daily receipts; a day-book.

सेन्दिचा, an inhabitant of Sindh.

सेद्, *v. a.* to warm another's body, *by applying to it the palm of the hand, previously warmed at a fire.*

सेनुर, सिंदुर, red lead, vermilion.

सेव, *v. a.* to serve.

सेवक, सेवैक, *adj.* devoted: a worshipper: a servant.

सेवक, सेवा, service.

सेच दे. (*Vid.* LXXXI, 10), he alone.

सेचला, a kind of turban worn by Muhammadans at the Muharram festival.

सेचचो, सेचो, *pro.* even that: even he.

से, a hundred: *cf.* मुद्.

सेन, सेना, an army, *Prov.* बिना सरदार सेना नन, an army without a General is lost.

सेचद, a Muhammadan title.

सेक, (سك) the act of walking.

सेच, = से, (*correl. of* सेच).

सो, *v. n.* = सुन, to sleep, *q. v.*; a *Hind's* word.

सोदरी, the room in which a child is born, and in which the mother is kept for twelve days.

सोर् *indecl. part. of* सो, *q. v.*

सोर = से, that (*adj.*).

सोँ, *see* से.

सोम, sorrow.

सोमारक, *adj.* mournful.

सोच, consideration; anxiety.

सोझ, *adj.* straight.

सोझा, *prep.* before, in front; *Prov.*

सुनर गाथोँ सोझा, चखनर ककरा सोझा, the whole village is full of enchanters, before whom dare you walk.

सोडा, a short stick of a handy length, a walking stick.

सोती, the highest caste of Mithilá Bráhmans.

सोन, सोना (1), सोनसोँ, gold. *The second form is not much used, and is said to be borrowed from Hind's.*

सोना, (2), *v. n.* to wash one's self, bathe.

सोनार, a goldsmith; *Prov.* सोँ सोनारक, एक सोनारक, a hundred taps of a goldsmith are equal to one stroke of a blacksmith's hammer.

सोप, or सोपि जा, *v. a.* to entrust, make over to a person.

सोपव, the act of entrusting.

सोवरना, a kind of metal vase, *not necessarily of gold, cf.* माचव सिंद.

सोभा, brilliancy, beauty.

सोमिन, *adj.* shining, beautiful.

सोम, a miser.

सोर, (سور), noise, utterance.

बोखकन्द, a low-caste man, a Sūdra.  
 बोखसो, *definite numeral*, the sixteen.  
 बोखर, a congratulatory song at the birth of a child.  
 बोखवेही, the cover of a small pot used at weddings; *see* चौक.  
 बोखान, *v. a.* to comfort, please; cause to like, (*Vid.* XXX, 1), पनि गृह चखिनि बोखबोखि, they caused their friend to like (*i. e.*, they persuaded her to go into) the bridal chamber, *cf.* चखि.  
 बोखारन, comforting.  
 बोखबोख, *adj.* beautiful: sweet.  
 बोखानिनि, a beloved woman.  
 सो, a hundred. [man.  
 सो = सँ, बिना पुरव सोँ, without a  
 सोँच, *adj.* whole, entire: the whole,  
*Prov.* बाजी खोज सोँच पर घावे, रसुन  
 छूवे घाव न पावे, he who leaves the  
 half to run after the whole, will  
 drown himself in a bottomless  
 (sea), *i. e.*, a bird in the hand is  
 worth two in the bush.  
 सोकी, (شوقین), *adj.* desirous, intent  
 upon; *Prov.* सोकी बिहारि के कमरक  
 सोली, a cat, though desiring fine  
 clothes, has only a blanket bod-  
 dice.  
 सोतेला, a half brother.  
 खाम, सयामख, खानख, *adj.* dark: a  
 name of Kṛishṇ.  
 खून, the wages of sewing.  
 खलि, "it is well," a Samskrit phrase  
 of good omen, with which it is  
 polite to commence a letter.  
 खानो, the fifteenth nakshatra or  
 lunar mansion.

खानि, खानिनाथ, खानी, a lord, a hus-  
 band.  
 खास, breathing,—inspiration and  
 expiration; *cf.* बचखास, उबेखास.  
 खासिनि, a sister, while unmarried,  
 and living in her father's house.

## इ

इंसा, ईसा, or *improperly*, ईंसा, a  
 goose, a swan; a man's soul.  
 ईस, or *improperly*, ईंस, *see* वस.  
 ईसावती, or *improperly*, ईसावती, the  
 queen of king Bhīm Sain.  
 इकन, *v. n.* to pant, puff, *Prov.* बहनि  
 बरद, पुनु इकनसि कुकुर, it is the  
 bullock who works hard (but says  
 nothing), while the (lazy) dog  
 (does nothing and) pants.  
 इम, *v. n.* cacare.  
 इमना, one who stools much.  
 इमवास, (*fem.* इमवासि), *adj.* desiring  
 to stool; *Prov.* सिकारक बेरि कुतिषा  
 इमवासि, when the time for hunt-  
 ing comes, the bitch retires.  
 हजार, (هزار), a thousand; हजारन,  
 thousands.  
 इठ, *v. n.* to turn aside.  
 इठिया, a market, (*said to be derived*  
*from* هفت, *because only held once*  
*a week*).  
 इठ, obstinacy, wilfulness: इठै, in-  
 strumental.  
 इठन, *adv.* obstinately.  
 इठवड़ी, confusion; *Prov.* इठवड़ी  
 बिबाह, कनपट्टी सेनुर, the marriage  
 takes place in such confusion, that  
 vermilion is applied to the bride's

temples instead of to the parting of her hair.

हय, a kind of vase.

हयरा, the wooden handle of a mill-stone.

हयवा, हाथ, the hand, fore-arm: a cubit.

हयिषा, the thirteenth nakshatra, or lunar mansion.

हयिषार, हयिषार, a weapon, a tool.

हयिषाह, an elephant-keeper.

हयिषार, an elephant stable; *Prov.*

डुड्डो हयिषार, नौ घरक सगिह, even a broken elephant stable gives materials for building nine houses.

हयौटी, dexterity.

हन (1), *adj.* ruined, destroyed.

हन (2), *v. a.* to smite, strike: slay: to fix firmly, हनि कै कं गाढ़ल, he buried deeply and fixed firmly; in *Vid.* XVI, 8, used in a neuter sense, to be fixed firmly, *i. e.*, to be firm and solid.

हनव, a smiting.

हफीम, opium.

हवेली, (حويلي), a brick house.

हम, *pro. 1st pers.*; properly plural of मैं (1), *q. v.* but now-a-days used generally in the sense of the singular, see *gram.* § 64: the following forms have been noted; *nom.*, हम, or *emph.* हमउँ, I also, we also (*Vid.* LXVIII, 1): *Obl.* हमरा; *dat.* हमउँ (*Vid.* XLIX, 3), or *emph.* हमरउँ, to me also: *gen. dir.* हमर, हमार, or *emph.* हमरो, mine also, even mine; a *gen. fem.*

occurs (*Vid.* LXXIII, 3, where हमरौ is a misprint) हमरि: there is an oblique *gen. form* हमरा, only agreeing with nouns in an *obl. case*, *e. g.* (*Sal.* XIX), हमरा (not हमर) घर में, in my house: *F.* 69 has the *Hindī* हमारे in a similar use: I: we.

हय, *interj.* alas!

हर (1), a plough: Siva, who is borne on a bull, (*Vid.* XVIII, 8), हर-बाहन, a bull; hence a lover, cf. the *tauri ruentis* of *Horace*.

हर (2), or हरि ले, *v. a.* (old 3, *Pres.* हरहिं) to take away: snatch away: seize.

हरव, a seizing.

हरव (1), हरव (1), हर्ष, pleasure.

हरव (2), हरव (2) *v. n.* to be pleased.

हरवित, हर्षित, *adj.* pleased.

हरज, (حرج), loss, damage.

हरदि, or हरदी, turmeric.

हरवा, beads.

हरवाह, a ploughman.

हरहर, name of the marriage song of the bráhmans; the most essential part of it is the drum, hence the *Prov.* डोल डाक नहिं, हरहर नौद, a marriage song, and no drum, = the play of Hamlet, with the part of Hamlet omitted.

हरान, *adj.* fatigued, weary.

हराव, *adj.* lean, wasted.

हरि, Vishnu: Krishn: a lion: the sky: a frog: a snake: a peacock. The following rhyme gives most of the meanings of this word,

हरि गरजल, हरि हुनल,  
हरिक सबह दुनि, हरि बखलाह,  
हरि बाडे भैंसल, हरि हरि निरल,  
हरिक प्रतापे, हरि बखलाह.

The sky thundered, and the frog heard it; when he heard the voice of the frog, the snake came along; the peacock met him on the road, the peacock attacked the snake; by the might of the peacock, the frog escaped; *cf.* सारन.

हरिन, a deer: the marks on the face of the moon, which are supposed to resemble a deer; (*Vid.* XLI, 6) *The deer is said to have an undying affection for the moon, cf. the line, हरिन न परिहर बिमकर, सजनी, सह बर राख गरावे, the moon does not desert the deer, preferring to endure being devoured by the demon of eclipse.*

हरि ले, *see* हर (2).

हरिवासर, a kind of penance; a continued fast for two and a half days.

हरौ = हरि, *q. v.*

हरौनी, a kind of bamboo, with short knots and a narrow perforation.

हरे, हरीत, *see* हरल, हरहित.

हरेनाथ, name of a living poet of Mithilá.

हल, *v. a.* to put in motion: strike.

हलाव, *v. a.* (2 *Imperat. Vid.*

LXXIII, 3, हलविरे), to cause to put in motion; to impel, drive: to drive away, (*Vid.* LXXIII, 3) forsake.

हलुक, *adj.* light.

हवाल, (احوال) condition, state; *Prov.* बरक नाचा जाल, हरिवातक कोन हवाल, what kind of marriage procession is this, when the bridegroom is too poor to wear any thing over his head but a net.

हस, or हँस, *v. n.* (the following forms have been noted; 1, *Imp.* हस; 3, हसयु; 3, *Fut.* हसन, हसवम; *Pres. Part.* हसेत; *Past Part.* हसल, *Indecl. Part.* हसि, हसिने: to laugh, smile. *Prov.* हसरन देखि, कनरत नहिँ पाव, one lends with a smile, but has to weep, when one can't get the loan back; easy to lend, hard to get back.

हसन, a laugh.

हसो, *v. a.* to collect in armfuls.

हसोरब, a collecting.

हसिममनि, *adj. fem.* walking like an elephant, a gait much admired in women.

हार, हाय, or हाये, *interj.* alas.

हाकिम, (حاکم), a high Government servant.

हाजिर, (حاضر), *adj.* present.

हाट = हटिया, *q. v.*

हाटक, gold.

हाडू, a bone: cattle, *see* राडू.

हाय, (*Instr.* हाथै), the fore-arm, hand; a cubit.

हाथौ, an elephant.

हानि, loss.

हाफौ, yawning.

हार (1), (हारे or हारा for metre), a wreath: necklace: = हाडू, a bone, rib.

हार (2), *v. a.* to lose.

हारव, losing.

हारी, a string of white beads.

हावनी, *adj.* lost; हिवा हावनी, broken-hearted.

हाल, (حال), account: tale, story: message: condition: *agricultural term*, moisture in the earth.

हावा, (هوا), wind, air; climate.

हास, laughter, a smile.

हास, *interj.* lo! behold!

हृदय, हिवा, the heart; हिवा हार, to be broken-hearted; हिवा हावनी, broken-hearted.

हित, हीन, a friend: benefit, advantage: those who are dear to one, one's family (*metaphorically*).

हिनक, &c., हिन, *genitive &c.*, of हं, this.

हिंदूपति, the lord of the Hindus.

हिम, boldness; snow; हिमघाम, the abode of snow, the moon: gold.

हिने, हिवा, हिरदय, हिरदय, the heart.

हिरा, a diamond.

हिसब, habit, custom.

हीन = हिन, *q. v.*

हीन, *adj.* deprived of, without.

हौल, *alliterative form of भौल, q. v.*

ऊ, ऊँ, an emphatic termination: old sign of the plural.

ऊकार, ऊँकार, a wolf.

उकुम, (حكم), an order, command.

ऊन, ऊनक, &c., *oblique and genitive forms of ओ*, that, *q. v.*: often written ऊनि for ऊन.

ऊर, *v. a.* to pound, or consolidate earth: hence to pound, to pummel.

उल्लास, or उल्लासे for metre, rejoicing, joy; *Prov.* मन उल्लास, तँ नार्ह मौन, when a man is happy he sings.

उल्लिमास, confusion, turmoil, *Prov.*

माखों करे उल्लिमास, बड़ मनेहि चुवा,

the whole village is in confusion, and yet the wife asks her husband for a kiss, (instead of looking after his property).

झर, झर, a thrust, a shove.

झरा, hog-baiting: killing a hog by baiting it with a herd of cattle, or an elephant.

इदय, = हिरदय, *q. v.*

हे, हेँ, *interjection*, O!

हेत, हेतु, a reason; कि हेत, why.

हेम, gold: snow, हेम गिरि, the Himálaya.

हेमत गिरि, = हेम गिरि, *q. v.*

हेर, *v. a.* (the following forms have been noted; 2, *Simp. Pres.* हेरिरे; 3, हेरे, हेरय, हेरयि; 2, *Imperat.* हेरिष; *Pres. Part.* हेरैत, हेरत, 1, *Past* हेरलुँ; 3, हेरलुनि, हेरल; *Indecl. Part.* हेरि: *Adv. Part.* हेरितहिँ, or (*Vid.* XVIII, 8) हेरदवे): to gaze, look after, look around: to search for; to see,

लोचन हेर, to throw a glance at, हेरव, a vagabond. [see.

हेर, a fool; *Prov.* निषिंन खते हेर, जिनक गाय न मोर, a fool, if he has no cow (to take care of), sleeps void of care.

हे, हेँ, *Hindi for है*, he is, they are, frequent in *F.*

हैकल, a necklace.

हेत, हेत, &c., see हो (2).

हो, (1), *interj.*, alas!

हो (2), *verb. subst.*; Great confusion exists in Mithilá concerning the conjugation of this verb, owing to the irregularity of its past participle, and also to confusion with another root बह or बड़, also meaning, to be: बह, and हो are

both not improbably derived from the same *Skr.* root, but in *Maithilī* they must be treated as distinct: Forms derived from the past part. of *हो* cannot be used as auxiliaries; forms derived from *हव* or *हवः* are used either as auxiliaries or as simple verbs substantive meaning, to be, while other forms of *हो* are either used as verb substantives meaning, to be, or to become, or as auxiliary verbs, exactly like the verb *होना* in *Hindī*: According, however, to *Maithil* *paṇḍits*, the existence of the root *हव* or *हवः* is ignored altogether, and all forms are referred to the root *हो*: the following forms have been noted; A., derived from the root *हव* or *हवः*; 1 *Simp. Pres.* *हो*; 3 *हव*, *हो* (*है* & *है* which appear frequently in *F.* are *Kanauji* or *Hindī*): 1 *fut.* *हैव*; 3 *हैत*, *हैत*, *हैतैक*, *हैतऊ*: *Pres. Part.* *हैत*, *हैत*: B., derived from the root *हो*; 1 *Simp. Pres.*, and *Imperat.*, *हो*, *हो*, *हो*, *हो*; 2 *होऊ*; 3 *होषय*, *होष*, *होष*, *होष*, *होष*, *होष*; 1 *Fut.* *होषय*; 3 *होषत* (*fem.* *होषति*), *होषत*, *होषत*, *होषत*: 1 *Retro. Cond.* *होषतऊ*; 3 *होषत*: *Pres. Part.* *होषत*, *होषत*: *Adv. Part.* *होषतहि*: 1 *Past* *होषतऊ*,

or contracted (*Vid.* LXXIX, 2) *होषत*; 3 *होष* (*fem.* *होष*), or lengthened for metre *होषा* (*fem.* *होषी*), *होषऊ*, *होषै*, *होषैक*, *होषैन्ह*, *होषाव* (*fem.* *होषाहि*), *F.* has also the *Hindī* *भर* (63), and *भो* (22): *Indecl. part.* *भै*, *भर*, *भव*: 1 *Periphrast. Pres.* *होरेत हो*; 3 *होरेवहि*, *होरेवहि*: to be: become, उदास हो, to become sorrowful, or disgusted, to show distress or aversion: to come into existence, rise (of a heavenly body), come (of the day): to live, be, *हो*, it has been, *i. e.*, it has passed away, *cf.* "*fuit Ilium*": to take place, *हो* *भोर*, as morning came, at day-break: *देखि हो*, it was seen, with the *Indecl. Participle* in its proper sense of a verbal noun, *lit.* the act of seeing took place, so also *ठाढ़ि हो*, he stood: *भै सक*, to be able to be: *हो जा*, 3 *Past* *भै हो*, to happen, become.

*होरेव*, existence; a coming into existence.

*हो*, *हो*, see *हो*, (2); in *F.* 59. *हो* is for *Hindī* *हो*, 2 *Plur.*

*होषहि*, itch.

*हो*, *interj.* stop! *Prov.* *हो* *हो* *हो*, a lazy fellow is always waiting for some one to cry "stop!"

*हैत*, see *हो* (2).

## ADDENDA AND CORRIGENDA.

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The following omissions should be supplied, and corrections made. They are printed on one side of the paper only to allow of easy correction.

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### A. Grammar.

§ 65. The genitive of मे is given as मेर or मेरा. Subsequent research has shown me that the form मेरा is an oblique genitive form, only agreeing with nouns in an oblique case: and that all pronominal genitives can take a similar oblique form. Thus, we get—

#### *Direct genitive.*

हमर  
दोहर  
अपन  
रकर  
अनिह

#### *Oblique genitive.*

हमरा  
दोहरा  
अपना  
रकरा  
अनिहा, etc.

These oblique genitives cannot be used with nouns in the form of the Nominative case, but only with nouns in one of the Oblique cases.

Closely connected with the above, I have noted the following words, not pronouns, which also take an oblique form in चा

#### *Direct.*

पहिल, 'first.'  
दोसर, 'second.'  
तेसर, 'third.'  
बड़, 'great.'  
पहर, 'a guard.'  
बदल, 'exchange.'

#### *Oblique.*

पहिला  
दोसरा  
तेसरा  
बड़ा  
पहरा से, from (so and so's) guard.  
बदला, 'in exchange.'

There are doubtless many others which I have not noted yet with certainty. Compare the oblique forms of verbal nouns in § 189.

The following examples will make the above remarks clear. The matter will be found treated at greater length in an essay shortly to be published in the Asiatic Society's Journal.

#### *a.—GENITIVES AGREEING WITH NOUNS IN THE NOMINATIVE FORM,*

##### *i. e., DIRECT GENITIVES.*

अजर बेदुली लाएल, लकर केहन सुरखी, how wonderful must be the beauty of her whose *bedulī* you have brought.





केकर बेडा (*see* के *in* *Vocab.*), whose son is he?  
 हमर रोज हरज होइत, my means of livelihood will be spoiled.  
 उनक कानब सुनि, having heard her lamentations.  
 तकर अकरार लिखि दाखिह करह, write and file a bond to that effect (*lit.* of that)  
 अपन सम बन उड़ार, भिखारि भै जेस, having wasted all his substance, he became a beggar.

b.—GENITIVES AGREEING WITH NOUNS NOT IN THE NOMINATIVE FORM,  
*i. e.*, OBLIQUE GENITIVES.

अपना चढैक घोड़ी देस, he gave his own riding mare, (*lit.* the mare of his own riding).  
 संग समाज सबी आइलि उनका खुसबाड़ी, her companions and friends came into her garden.  
 हमरा सिरखी में, in my hovel.  
 दोहरा घर में, in thy house.  
 हमरा दरवाजा से ओकर दरवाजा बड़ि दूरि अहि, his doorway is very far from mine.  
 मरहठ अपना मन में कहलक, the farmer said to himself (*lit.* in his own heart).

§ 136. The 3d Non-Hon. Pres. has a common form देखरहि, not noted in the grammar.

§ 157. Another common form of the Perfect of the Intransitive verb runs as follows :

<i>Honorific.</i>	<i>Non-Honorific.</i>
(1) छतल बी,	छतल बी,
(2) छतल ओ,	छतल अह,
(3) छतल अहि,	छतल अहि.
<i>Fem.</i> छतलि बी, &c.	

As usual any other optional form of the Auxiliary may be used.

### B. *Chrestomathy.*

I have attempted throughout to represent all *b*-sounds by ब, and all *w*-sounds by व, but several errata have crept in, especially in the Song of Salhes, and the first few lines of the Famine Song. The Vocabulary is, I hope correct in every case, and when there is any doubt, reference should be made to it.

People who write Maithilī have a bad habit of writing *anunāsik* for *anuswār*, in words in which the latter is the more correct. Thus they write *विह* instead of *विह* or *विह*, and *संसय* instead of *संसय* or *संसय*. I have fre-



quently followed this custom, and now regret that I have done so. Many, but not all, have been corrected in the Vocabulary. The commonest word in the text is सिंघ (Sih, on pp 39 and 40) which should everywhere be corrected to सिंघ (Singh) which represents the correct pronunciation.

The following corrigenda should be made. Some are printer's errors or broken letters, and others are actual corrections of mistakes of mine or preferable readings.

Page	4;	Line 8;	for	स	read	सं
	5	25		बचते		बचते
	6	29, 31		केने		केने
	7	6		केने		केने
	8	3		केने		केने
	9	5		छी		छी
		21		माडी		माडी
		30		ब्राह्मनीक		ब्राह्मनिक
10		14		बचीन		बचिन
		15		बोले		बोले
		20		मेस		मेसि
		21		बपना		बप्पन
		23		सुमार		सुमार
		27		दुरी		दूरी
		29		तहीना		तहिना
		30		के		के
11		1		बहारने		बेहारने
13		10	from bottom	Read, 'bank of the Kamlá'.		
20	Márs.	I, 1	for	गहिना	read	गहिना
	"	I, 2		संगन माँ		संगनमाँ
	"	I, 2		सगुरीया		संगुरीया

*Fam. Song.* The song is generally printed correctly from the manuscript, but most of the following corrections are rendered necessary for the sake of metre:

Verse 5	read	पण्ड, बचान	Verse 23	read	बाँक
6		झुंझ झुंझ	25		बहु
7		बिज बिज	28		बम्ब
9		बोद and not बोदहि	31		कंड
11		नेपण्ड पण्ड	47		बम्बक
12		एको न	48		मुजर
13		रणा	53		संजे
17		बतमासु not बेत मासु	56		बेटे
21		हरे	57		संग जात रच
22		मेस	71		पेसा



Many of the lines in the Famine Song are hopelessly beyond regular scansion.

*Translation of Famine Song.*

*Verses 4*, substitute for second half, 'upon such of the seed as did germinate, blessed Aślekhā rained.'

*Verses 17* omit 'a field of,' and for 'even flesh,' read 'khetmās (Phaseolus radiatus).'

18 for 'a field of faner,' read 'janer'.

43 footnote, read डेही.

Page 35 last footnote for देखिन read देखिनु.

36, ll. 10 and 13 read Daršana.

*Bidyapati, Text.*

I The original copy of this song was very corrupt. A better copy has since been obtained. Read as follows:—

line 2 तितल बसन तन लागू। मुनिऊँक मन समस्त भय जागू ॥

3 read चन्दारे for चन्दारे.

4 निज for नीज.

5 ससै for संसे.

IV 2 बाब.

V 1 ने.

*Title of 2nd chapter, READ २ FOR १.*

VI. 4 कै नेरि.

XV 4 read सोहागिनि for सोह निनि.

5 देखि.

6 पिबय.

XVI 1 देखि.

XVII 5 for संगेखि read मगखि.

XX 1 read पररहि.

XXIII 3 & 7 कै for कै.

12 उचीती for ऊचासे.

XXVI 2 कैतहि for कैतहि.

XXVII 4 भाँपि देख.

XXX 4 घर for घन.

6 मगहिँ for मगहिँ.

XXXI 1 मोरि.

3 कठ.

XXXV 3 चकोर for चकवा.

XXXVI 4 तैययो for तरयो.

XXXIX 5 चयमेवे for चयमेवे.

6 दये.

XL 4 दये.

7 तैयो for तैयो.



*Title of 7th chapter : READ ७ FOR ६.*

- XLII 8 read गुनधिं.  
 XLIII 4 रहनि.  
 6 शीतवि.  
 XLIV 5 साव for साव.  
 XLV 1 से for सें.  
 2 वडत.  
 4 अनुतापक.

*Title of 8th chapter : READ ८ FOR ७.*

- XLVIII 1 read पिरीति.  
 4 केषो is almost certainly incorrect for सिद्धिषो (cf. XLVII, 4). केषो which always has both syllables short will not scan.  
 LIII 1 read मेसाने for ज्ञान.  
 LVIII 4 आनक दुख के आन.  
 LXI 5 नव.  
 LXIII 7 नवी, नवी, पराने.  
 LXV 4 पदच.  
 LXVI 1 मेला for मेलाच.  
 2 परतीति, मेला.  
 5 ९ for ९.  
 LXVII 5 जोर is required for जो, by metre.  
 LXIX 1 This line will not scan. The insertion of वम after सता would complete the metre, but has no authority.  
 4 read पड for षड.  
 8 उठि.  
 LXX 5 जिंगुर.  
 LXXII 5 सम्मय.  
 LXXIII 8 वमरि.  
 LXXIV 4 निभावे.  
 LXXV 1 परवस.  
 4 मेठाविच.  
 8 This line barely scans.

*Title of 9th chapter : READ ९ FOR ८.*

- LXXVII 2 read चौर.  
 3 चिर.

*Title of 10th chapter : READ १० FOR ९.*

- LXXIX The metre of this song is hopeless: it may (by a little forcing) be classed as a *Thumari*.  
 4 read के.





LXXX	3	बनिब विबोने, संसार.
LXXXI	4	केसर for कसर.
	8	सहे for सहय.
LXXXII	1	देवि लगरहि.
	6	बड़ाबयि.

*Translation.*

- Song* 14 9 read 'and she hath stretched her brows like a bow.'  
 16 footnote 27, read Yaśodā; 29, Sītā.  
 22 4 footnote||, read नहि.  
 23 2 read Murāri.  
 28 5 omit marks of quotation, and read 'she' for 'I,' and 'her,' for 'my.'  
 38 4 & 5 read shoreless for fathomless.  
 39 6 The translation is that of the paṇḍits, and was the best I could get. I have since found that कौहकौहारल means 'very angry,' and that the whole line may be translated 'the bees rushed forth very angrily, and stung my lips': compare other words of the same form दनदनारल, वनवनारल, बलबलारल, &c.  
 Title of 7th chapter: read VII for VI.  
 XLIII 10 read rejoice for feast.  
 Title of 8th chapter: read VIII for VII.  
 LXIX 8 read rejoice for feast.  
 LXXIII 1 read second half, 'thou laidst the life of thy soul before it.'  
 Title of 9th chapter: read IX for VIII.  
 Title of 10th chapter: read X for IX.

*Harkhnāth, Text.*

- II 10 & III 10 read मन दय for मनदय.  
 V 2 देखरति.  
 6 विमेये.  
 VI 6 राजन for 'जन.  
 XI 11 मन दय for मनदय.  
 XII 7 ससय.  
 XIII 6 & XIV 6 मन दय.

*Vocabulary.*

In the vocabulary, verbal roots ending in आ, which form the Past Part. in ओल, are given with a final ब; thus, उठाब, *Past Part.* उठाओल; but अबा, *Past Part.* अबारल, see gram. § 167 add.

Art. अनतारब read अनतारब.

अबाब read अबा, v. n, to be satiated, disgusted.



- Art. चक्षरा add 'चक्षरा is generally used as an oblique form of चक्षर'.
- चमेला read चमेला.
- चदि omit 'used only in this form,' and add, 'see हो.'
- चा read चावत for चवत.
- चाङ्ग should be चाङ्गि.
- उपट, add 'to rise'.
- चोम्हराव read चोम्हरा.
- चौचाव read चौथा.
- कनहा read से for स.
- करिका read करिका, and not कारका.
- काढावना read काढा वनाव.
- किरियो, add 'or किरियो'.
- कोह and कोहा (2), omit these articles and substitute 'कोहकोहारण  
adj. very angry,' see erratum to trans. of Vid. XXXIX, 6.
- मंजा read LXXVIII.
- मराएव, read मरासव.
- मराव read मरास instead of मराव.
- चित read पङ्ग instead of पङ्गव.
- जव add 'जना is usually used in a plural sense'.
- जोरि read रँठन.
- ठौठ read 'the throat', instead of 'the bill of a bird.'
- इड़िमो read चामिह.
- दिच (2) read दिचा instead of दिच.
- बँस read बंस, बम्स.
- बड़ read बड़, not बड़.
- भाखा read भाखा, not म खा.
- से for 'cf. हसरि LXIII, 3' read 'cf. हसरि LXXIII 3.'
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